

performances  
MARK TAPER FORUM

TAPER



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FEBRUARY 2017





For this performance, the role of *Bailiff/Bosun's Mate* will be played by **MICHAEL NAYDOE PINEDO**.

The role of *Sergeant Smith* will be played by **PETER MENDOZA**.

The role of *El Pachuco*, usually played by Demian Bichir, will be played by **RAUL CARDONA**.

The role of *Smiley*, usually played by Raul Cardona, will be played by **GILBERT SALDIVAR**.

The role of *Rafas*, usually played by Gilbert Saldivar, will be played by **MICHAEL NAYDOE PINEDO**.

## PROGRAM ADDENDUM

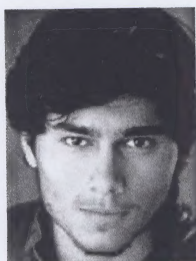
The role of Della is now played by **ROCÍO LÓPEZ**.

The role of Elena is now played by **ASHLEY CAMPUZANO**.



**ASHLEY CAMPUZANO** (*Elena, Understudy for Lupe and Della*)

was born and raised in Downey, California. She discovered her passion for the performing arts at a very young age. She grew up participating in several beauty pageants and taking local dance lessons. In 2008 Ashley was crowned Miss Teen California Latina, and went on to compete in the national competition for Miss Teen US Latina where she placed second runner-up. From 2010–2012, Ashley was a professional sports cheerleader for the MLS soccer team Chivas USA. In 2014 she graduated from college at California State University of Los Angeles with a bachelor's degree in communications. Ashley has appeared on several TV commercials and popular TV shows such as *Aquarius*, *The Bold and the Beautiful*, and the popular Emmy-nominated series *East Los High* as Tiffany Ramos.



**PETER MENDOZA** (*Understudy for Henry Reyna*) started his

training at East Los Angeles College in theatre, dance, film, and stage combat. His most recent theatre credits are with Bilingual Foundation of the Arts. There he played Don Juan in *El Burlador de Sevilla* and Pedro El Arriero/El Hombre de los Espejos in the national premiere of *Man of La Mancha*, the musical in Spanish. He also choreographed the fights for both plays. His TV and film credits include a costar in the FX original series *Snowfall* due later this year, a costar in the Hulu original series *Casual*, principals in the indie films *Dead Bullet* and *Nathan's Kingdom*, and supporting roles in the indie *All I Ever Wanted* and the thriller *Parasites*.

Should an understudy substitute for a listed performer, it will be posted in the lobby at the time of the performance.

The song listed as "Cuchos Suaves" on the Music page should be listed as **"LOS CHUCOS SUAVES."**





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# HOW 'ZOOT SUIT' CHANGED THEATRE FOREVER

(L-R): Rose Portillo, Daniel Valdez, Evelina Fernández, Edward James Olmos, Rachel Levario, and Mike Gomez in *Zoot Suit*. Photo by Jay Thompson.

On August 17, 1978, Los Angeles theatre, Latino theatre, and American theatre changed forever with the opening of *Zoot Suit* at the Mark Taper Forum. **"When the character of El Pachuco, memorably played by Edward James Olmos, swaggered onto the Taper stage, Chicano theatre became American theatre,"** explained writer/director Luis Valdez. Valdez calls *Zoot Suit* the "great-grandfather" of Latino theatre and credits it with "creating potential for success of Latino artists."

This is true on both an individual and collective level. "I remember seeing the play at the Taper and then two years later seeing the movie [which Valdez also wrote and directed] on Sunset Boulevard at the Cinerama Dome," said Culture Clash's Richard Montoya. "Both events were just jaw-dropping, kind of we-had-arrived moments. We had arrived in terms of Chicanos in L.A. We had arrived in terms of the level of professional theatre."

Playwright and actress Evelina Fernández, a founding member of Los Angeles' Latino Theater Company, was still in college when she was cast in the original *Zoot Suit*. "I'm not being overly dramatic when I say, 'It changed my life,'" she said. "It set me on the path of making theatre my life's work." It also put Los Angeles—and the rest of the country—on notice that an audience in the Latino community and beyond was ready and eager to hear Latino stories.

Center Theatre Group Founding Artistic Director Gordon Davidson had asked Valdez to consider writing a play that would reflect the history of Los Angeles. Valdez was already intrigued by the story of the 1942 Sleepy Lagoon murder case and the zoot suit riots, as well as by a pachuco character. In 1977, Davidson commissioned *Zoot Suit* for the Taper. "Apparent in the 1940s and obvious by the 1970s, the dynamic, growing multicultural milieu of Los Angeles was the undeniable wave of the future," said Valdez. "Gordon had the wisdom and prescience to see it coming. Instead of resisting or ignoring change, he generously gave the voices of the new American theatre an opportunity to speak for themselves."

America, and especially Los Angeles, listened. Close to half a million people saw *Zoot Suit* in Los Angeles over the course of a year—first in its sold-out run at the Taper and then at the Aquarius Theater in Hollywood before it headed to Broadway. Valdez estimated that approximately half of those in attendance in L.A. were new theatregoers. "I've always believed that theatre is a creator of community and that community is a real creator of theatre," he said.

That's just one reason why he's excited to be bringing *Zoot Suit* back to the Taper through March 19, 2017 for its first Los Angeles revival in honor of Center Theatre Group's 50<sup>th</sup> Anniversary. For as much progress as has been made over the past few decades, the play is "unfortunately as relevant as ever," he said.

Center Theatre Group Teaching Artist Juan Parada, who is helping lead our Student Matinee programming around *Zoot Suit*, will be seeing the play onstage for the first time—but he has felt its impact already. "My brother reminded me that *Zoot Suit* was the first film we saw when we moved to L.A. from El Salvador," said Parada. "*Zoot Suit* marks the first for many people: the first Chicano/Latino play to make it to Broadway, the first big hit for the actors, the first time seeing your story told on the big screen."

This, to Valdez, is part of the magic of this play. "I want to create a common vision that speaks to an audience," he said. And if there is a time when we need to find a common vision it is indeed now.

"*Zoot Suit* is one of the great plays of the American canon," said Center Theatre Group Artistic Director Michael Ritchie. "A play about discrimination. About anger. About violence. And although it takes place in the 1940s and was written in the 1970s, that discrimination, that violence, that anger, still exists. And we still have a forum—the Mark Taper Forum—to not only tell that particular story, but also to use that as starting point for a dialogue that helps to change the narrative."

Read more about the legacy of *Zoot Suit* at [CenterTheatreGroup.org](http://CenterTheatreGroup.org).

Thank you to Bank of America, our title sponsor for *Zoot Suit* at the Taper.



# TAPER

## 50<sup>TH</sup> SEASON 2017/18

### FIRST SEASON PRODUCTION

#### **ZOOT SUIT**

Written and Directed by Luis Valdez

January 31 – March 19, 2017

### BONUS PRODUCTION

#### **REMOTE L.A.**

By Rimini Protokoll

Concept, script, and direction by Stefan Kaegi

Co-directed by Jörg Karrenbauer

March 12 – April 2, 2017

### SECOND SEASON PRODUCTION

#### **ARCHDUKE**

By Rajiv Joseph

Directed by Giovanna Sardelli

World Premiere

April 25 – June 4, 2017

### THIRD SEASON PRODUCTION

#### **HEAD OF PASSES**

By Tarell Alvin McCraney

Directed by Tina Landau

September 13 – October 22, 2017

### FOURTH SEASON PRODUCTION

#### **WATER BY THE SPOONFUL**

By Quiara Alegría Hudes

Directed by Lileana Blain-Cruz

January 31 – March 11, 2018

### FIFTH SEASON PRODUCTION

#### **SOFT POWER**

By David Henry Hwang

Directed by Leigh Silverman

World Premiere

April 4 – May 13, 2018







**MICHAEL RITCHIE** Artistic Director | **STEPHEN D. ROUNTREE** Managing Director | **DOUGLAS C. BAKER** Producing Director  
**GORDON DAVIDSON** Founding Artistic Director

presents

# ZOOT SUIT

Presented in association with El Teatro Campesino

Written and Directed By

**Luis Valdez**

Choreography

**Maria Torres**

Songs Composed by

**Lalo Guerrero**

Music Director

**Daniel Valdez**

Associate Director

**Kinan Valdez**

With

**Brian Abraham Mariela Arteaga Demian Bichir Melinna Bobadilla  
Oscar Camacho Stephani Candelaria Raul Cardona Fiona Cheung  
Tiffany Dupont Caleb Foote Holly Hyman Kimberlee Kidd  
Rocío López Jeanine Mason Tom G. McMahon Andres Ortiz  
Michael Naydoo Pinedo Matias Ponce Rose Portillo Gilbert Saldivar  
Richard Steinmetz Evan Strand Bradford Tatum Raphael Thomas  
Daniel Valdez**

Scenic Design

**Christopher Acebo**

Costume Design

**Ann Closs-Farley**

Lighting Design

**Pablo Santiago**

Sound Design

**Philip G. Allen**

Projection Design

**David Murakami**

Wigs by

**Jessica Mills**

Fight Director

**Steve Rankin**

Casting

**Rosalinda Morales  
Pauline O'con, CSA  
Candido Cornejo, Jr.; CSA**

Associate  
Artistic Director

**Neel Keller**

Production  
Stage Manager

**David S. Franklin**

Executive Producer  
El Teatro Campesino

**Phillip Esparza**

Dedicated to the memory of Gordon Davidson.

*Zoot Suit* was originally commissioned by Center Theatre Group and had its World premiere at the Mark Taper Forum in 1978.

**JANUARY 31 – MARCH 19, 2017 MARK TAPER FORUM**

This production of *Zoot Suit* is generously supported in part by our title sponsor, **Bank of America**



# CAST

**El Pachuco**..... Demian Bichir

**Henry Reyna** ..... Matias Ponce

## HIS FAMILY:

**Enrique Reyna**..... Daniel Valdez

**Dolores Reyna**..... Rose Portillo

**Lupe Reyna**..... Stephani Candelaria

**Rudy Reyna**..... Andres Ortiz

## HIS FRIENDS:

**George Shearer**..... Brian Abraham

**Alice Bloomfield**..... Tiffany Dupont

## HIS GANG:

**Della Barrios**..... Jeanine Mason

**Ismael 'Smiley' Torres**..... Raul Cardona

**Joey Castro**..... Oscar Camacho

**Tommy Roberts**..... Caleb Foote

**Elena Torres**..... Rocío López

**Bertha Villareal**..... Melinna Bobadilla

## THE DOWNEY GANG:

**Rafas**..... Gilbert Saldivar

**Guera**..... Kimberlee Kidd

**Ragman**..... Michael Naydoo Pinedo

## THE LAW:

**Lieutenant Edwards**..... Richard Steinmetz

**Sergeant Smith**..... Bradford Tatum

## THE PRESS:

**Press**..... Tom G. McMahon

**Cub Reporter**..... Michael Naydoo Pinedo

**Newsboy**..... Raphael Thomas

## THE COURT:

**Judge F.W. Charles**..... Richard Steinmetz

**Bailiff**..... Bradford Tatum

## THE PRISON:

**Guard**..... Richard Steinmetz

## THE MILITARY:

**Bosun's Mate**..... Bradford Tatum

**Sailor**..... Michael Naydoo Pinedo

**Marines**..... Caleb Foote, Gilbert Saldivar

**Swabbie**..... Evan Strand

## OTHERS: PACHUCA TRIO

**La Pachuca Manchuka**..... Fiona Cheung

**La Pachuca Lil Blue**..... Holly Hyman

**La Pachuca Hoba**..... Mariela Arteaga

**Dance Captains**..... Kimberlee Kidd, Raphael Thomas

**Fight Captain**..... Caleb Foote

## UNDERSTUDIES

Should an understudy substitute for a listed performer, it will be posted in the lobby at the time of the performance.

**Bertha Villareal**—Mariela Arteaga

**Dolores Reyna**—Melinna Bobadilla

**El Pachuco**—Raul Cardona

**Rudy Reyna**—Oscar Camacho

**Alice Bloomfield**—Kimberlee Kidd

**Della Barrios/Lupe Reyna**—Rocío López

**Rafas/Marine/Joey Castro/Sergeant Smith/**

**Bailiff/Bosun's Mate**—Michael Naydoo Pinedo

**Enrique Reyna/Ismael 'Smiley' Torres**—

Gilbert Saldivar

**Tommy Roberts/Cub Reporter**—Evan Strand

**George Shearer/Press/Lieutenant Edwards/**

**Judge F.W. Charles/Prison Guard**—

Bradford Tatum

**Swabbie**—Raphael Thomas

## STAGE MANAGERS

Michelle Blair

Susie Walsh

## TIME/PLACE

Fall of 1942 through fall of 1944 in the Los Angeles *barrios*, San Quentin Prison, and the mind of Henry Reyna.

## INTERMISSION

*Zoot Suit* will be performed with one intermission.

## SPECIAL ACKNOWLEDGEMENTS

Los Angeles skyline images provided by the Los Angeles Public Library Photo Collection.

**NEC** Additional projection support generously provided by NEC and Sound Design.

Zoot suits for the 38<sup>TH</sup> Street Gang, the Downey Gang, and the understudies generously supported by

**El Pachuco Zoot Suits**, Fullerton, CA.



## MUSIC

**"Perdido"** By Juan Tizol | Performed by Duke Ellington

**"Zoot Suit Boogie"** By Lalo Guerrero

**"Échale Un Quinto al Piano"** Music & Lyrics by Felipe Valdés Leal

**"La Zenaida"** By Samuel M. Lozano

**"Chucos Suaves"** Music & Lyrics by Lalo Guerrero

**"Vamos a Bailar"** Music & Lyrics by Lalo Guerrero

**"Henry and Della Theme"** By Daniel Valdez

**"Aquellos Ojos Verdes"** Music by Nilo Menéndez | Lyrics by Adolfo Utrera

**"Marijuana Boogie"** Music & Lyrics by Lalo Guerrero

**"Let's Go To Court"** By Daniel Valdez

**"Sleepy Lagoon"** By Harry James

**"In the Mood"** By Glenn Miller Orchestra

**"Fiesta Mexicana"** By Jorge Negrete

**"Handball"** By Daniel Valdez

**"Zoot Suit Boogie"** By Lalo Guerrero

**"Bugle Call Rag"** By Jack Pettis, Billy Meyers & Elmer Schoebel | Performed by Benny Goodman Orchestra

**"American Patrol"** By Frank White Meacham | Performed by Glenn Miller Orchestra

**"Aztec Episode"** By Daniel Valdez

**"Saint Louis Blues March"** By W.C. Handy & Glenn Miller

**"Soldado Razo"** By Felipe Valdés Leal





The 1978 *Zoot Suit* cast.

*Zoot Suit* is a milestone in the artistic dialogue of the last quarter of the 20<sup>th</sup> century because it lays claim to an unbounded theatre that gets its juices from a particular identity but reaches beyond that identity.



# THE CONSCIOUSNESS OF A COMMUNITY AND BEYOND

Steven D. Lavine and Janet Sternburg

We dedicate this essay to Gordon Davidson (1933–2016), who nurtured *Zoot Suit* every step of the way. —SDL and JS

**O**ccasionally a work of art emerges that defines a cultural moment and points to its future. In 1978, audiences in the United States were privileged to see such a work: *Zoot Suit*, performed first in Los Angeles and nine months later on Broadway where theatre critic Jack Kroll described the play as a “key event in the consciousness of a community.” With the benefit of hindsight, we would add, “in the consciousness of the broader community we call world culture.”

Luis Valdez, writer and director of *Zoot Suit*, speaks to this point when he says, “I wrote *Zoot Suit* for an American audience,” by which he means that the lives he is depicting should resonate beyond Chicano experience. When El Pachuco literally breaks through a giant newspaper to bound onto the stage in his black hat with its jaunty red feather, he is not only a man who wears a zoot suit of the 1940s. He is tempter, storyteller, shadow self, Aztec god, Mephistophelian devil, the embodiment of the conflicts of the play, the one who defines the play for us as real and stylized, historical fact and myth. The character refuses to be limited to any one definition; his identities are multiple.

*Zoot Suit* is a milestone in the artistic dialogue of the last quarter of the 20<sup>th</sup> century because it lays claim to an unbounded theatre that gets its juices from a particular

identity but reaches beyond that identity. To this day, the play implicitly poses questions that continue to define our era: to whom does an artist speak, from what community, and beyond?

## BEFORE *ZOOT SUIT*

Even before *Zoot Suit*, Luis Valdez had established himself as the leading force in Chicano theatre. The son of migrant farmworkers, Valdez first realized his vision of a Chicano theatre in the fields of Delano, California. Founded in 1965 as the cultural arm of the United Farm Workers, El Teatro Campesino began its life by performing on flatbed trucks in the middle of the fields, its actors, subject matter, and audiences all drawn from the workers who were fighting for better conditions.

It was a theatre meant to inspire, and it did. By giving back life experience transformed by humor and satire, the Teatro provided the replenishment and encouragement that the striking workers needed. By laying claim to the truth that theatre could be made from one's own life, the Teatro spoke to students and community groups who began a national movement. By the mid-1970s, close to 100 teatros were performing in the southwestern United States, addressing a broad range of Chicano political and social concerns. In



this new century, we in the United States heard the ongoing life of that inspiration when Barack Obama adopted "Yes, we can" as his slogan, consciously using the motto of the United Farm Workers, "*Sí, se puede.*"

## ZOOT SUIT

The play is based on the Sleepy Lagoon Murder, the name that newspapers and radio commentators used to describe the murder of José Díaz, whose body was found at the Sleepy Lagoon reservoir in southeast Los Angeles, California, on August 2, 1942. The murder led to the criminal trial and conviction of 21 Latino young men. While the decision was later reversed on appeal, the trial itself lacked the rudiments of due process. The episode was seen as the precursor to the Zoot Suit Riots a year later when U.S. sailors and marines roamed the streets of Los Angeles, savagely attacking anyone wearing a zoot suit, that emblem of urban bravado mixed with extravagant style. More than 600 Latino youths were arrested.

It is a horrifying story of virulent racism. It is also the story of a human being, Henry Reyna, the protagonist of *Zoot Suit*, his face brimming with hope at the beginning of the play, the wide smile of Daniel Valdez (Luis' brother, who played Henry in the original production) lighting up his working-class family even as they bemoan his decision to enter the Navy. By the end of the play, we have seen that face disfigured by beatings, transfigured by love, defeated by demons, both outer and inner, matured and saddened by grim determination, even as his future is still in question.

It is Luis Valdez's triumph both to give us a person whose fate matters to us as we watch his tragedy unfold, and also to create a new merger of naturalistic with expressionistic theatre so that Henry's plight cannot be reduced to the story of one man. From the opening barrio dance it is clear that the inclusive stylization speaks to a new generation, for there among the Chicano youth is the Japanese-American dancer, Manchuka, and Swabbie, an American (presumably Anglo) sailor. El Pachuco extends the reach to African-Americans, singing, "The Hepcats up in Harlem wear that drape shape/Como los pachucos down in L.A." Nothing like this had been seen on the American stage: an outpouring of energy, inventiveness, of tragedy mixed with comedy, of the Brechtian European tradition put into the bodies of urban street kids.

One defining moment is the encounter between Henry and El Pachuco when Henry is already in jail. "Go into the barrio of the mind," El Pachuco whispers in his ear, "forget the barrio, forget the family," offering the temptation of oblivion, of drugs. Henry speaks back to El Pachuco in what is far more than a simple rejection of temptation. He undergoes a series of dawning revelations: what begins as an accusation ("You're the one who got me here") becomes an acknowledgment of self: "You're my worst enemy, best friend. Myself."

Until this point, opposites have dominated the play as outward manifestations; when Henry is about to enlist, he is told, "Forget the war overseas; yours is on the home front." Now the audience feels that the play is also serving the inner life, that Henry will no longer feel torn apart but rather, in the Walt Whitman sense, he will know that he contains multitudes.

The towering strength of the play is that it does not try to reconcile opposites but rather to admit them into a range of possibilities, perhaps most obviously so in its variant endings. There is the "official" tragic ending, in which an imprisoned Henry becomes a killer himself. Then there is another possibility: Henry is killed in the Korean War. Or he marries his sweetheart and raises his family in Los Angeles. Or...?

There are no answers and no inevitable future. These are possibilities that belong to all of us, existential choices and life trajectories that are real and possible, all part of the layered life of the play.

## ZOOT SUIT AND THEATRE IN THE AMERICAS

Theatre in the United States has always sought its distinctive voice, one that defined it as separate from its European theatrical inheritance. What does it mean, that elusive notion of an "American theatre?" This was a question posed by Clifford Odets and Arthur Miller in mid-century America, answered through the prism of immigration, class, and the dangers of McCarthyism.

What does it mean to speak of the American experience? Or experiences? This is a question posed in the '60s and the '70s, when distinctiveness was emerging from the nation's diversity, and racial, ethnic, and gendered groups put forth the claims of separate identities. In the '70s and





Luis Valdez (CENTER) and the 1978 *Zoot Suit* cast.

'80s, previously unheard voices emerged, all challenging the narrow definitions of what theatre could be. Along with the development of Chicano theatre, African-American, Caribbean, feminist, and Asian-American artists were all entering into a productive fray, creating work that was shaped by the challenge of finding new artistic ways of representing identity.

In the work of Luis Valdez, we see something different: an explicit tension between community and the broader world. Valdez's work presents a plurality of voices and points of entry that Valdez says is the American experience. That definition is why Valdez is especially pertinent to our time now. As Valdez put it in a 1988 interview in *American Theatre* magazine: "I feel that the whole question of the human enterprise is up for grabs."

The question posed by *Zoot Suit's* radical theatrical terms of 1978 is: what sort of alternatives exist in the United States, beyond racism and violence? Various possibilities are portrayed: the creation of an emblematic style such as that of the pachuco, heroic but self-destructive; the multi-ethnic composition of the defense committee that effectively worked with the families of the Chicano youth to win their

The diversity of the United States and the connection among all the Americas are realities that can be ignored only through a willed blindness.





(L-R) Center Theatre Group Founding Artistic Director Gordon Davidson, Luis Valdez, and Cesar Chavez.

appeal. Ultimately these possibilities are seen as insufficient to the immensity of the problem. Valdez again: "I don't think this country has come to terms with its racial question...and because of that, it has not really come to terms with the cultural question of what America is."

In the nearly four decades since *Zoot Suit*, much has changed, but the challenges it posed still stand, demanding a renewed vision of the United States and ultimately the Americas. The diversity of the United States and the connection among all the Americas are realities that can be ignored only through a willful blindness.

Have we begun to see a vision of a new multi-racial, multi-dimensional poetics? Yes, up to a point: influences between and among identities; the shedding of those identities entirely; the poking fun of old stereotypes and re-using them for a new mix; the new connections being forged between theatre in the United States and theatre of Central and South America. *Zoot Suit* continues to exert its pressure precisely because it articulated the vision; it walked the path between community and beyond, creating a trail that we are still on.

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Copyright 2016 Steven Lavine and Janet Sternburg. This essay was originally commissioned by the U.S. Embassy, Mexico, as an introduction to the 2013 Spanish language version of *Zoot Suit*.

#### STEVEN D. LAVINE AND JANET STERNBURG

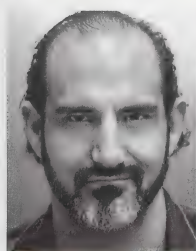
(husband and wife) have long worked at the forefront of cultural change.

**Steven D. Lavine** is president (1988 – present) of the California Institute of the Arts, where he has created opportunities for educating multidisciplinary artists in bachelors, masters, and doctorate degrees, as well as creating national models for the creation of new work through CalArts' performance space, REDCAT, and for the forging of new relationships among an arts college and its communities through the Community Arts Partnership. Lavine is also the co-author of *Exhibiting Cultures: The Poetics and Politics of Museum Display* and *Museums and Communities*. He is proud to note that Luis Valdez served on the Board of Trustees at California Institute of the Arts from 1990–1996.

In 1970, **Janet Sternburg**, writer and photographer, discovered an unopened box at National Educational Television containing videos of early *actos*; these became the basis for her 1970 feature documentary *El Teatro Campesino*, broadcast nationally and shown at the New York Film Festival at Lincoln Center. In 1980, W.W. Norton published her now-classic book *The Writer On Her Work*; Julia Alvarez, in her introduction to the 20<sup>th</sup> anniversary edition, wrote, "It was a first: seventeen women laying claim to rooms of their own in the mansion of literature." Sternburg is also the author of two books of memoirs, *White Matter* and *Phantom Limb*. A monograph of her photography, *Overspilling World*, has been published in 2016 by Distanz Verlag with a foreword by Wim Wenders.



## WHO'S WHO



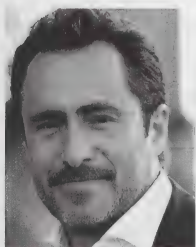
**BRIAN ABRAHAM** (*George Shearer*). Regional: *Tarzan: The Musical* (3-D Theatricals); *The Odd Couple* (Laguna Playhouse); *Metamorphoses* (Ensemble Theatre Company); *Superior Donuts* (San Diego Rep); *Bengal Tiger at the Baghdad Zoo* (San Diego Theatre Critics Circle Best Featured Actor, ion theatre).

Los Angeles: *Superior Donuts* (The Geffen Playhouse); *Bars and Measures* (Theatre @ Boston Court); *Macbeth*, *The Seagull*, *Wedding Band* (Antaeus Theatre Company); *The Engine of Our Ruin* (Victory Theatre). TV: *Brooklyn Nine-Nine*, *Good Fortune*, *Drake & Josh*, *Victorious*, *The Shield*, *As the World Turns*. Brian is on the acting faculty at AMDA College and Conservatory of the Performing Arts in Los Angeles, is a proud member of Antaeus Theatre Company, and has a BFA in acting from the University of North Carolina School of the Arts.



**MARIELA ARTEAGA** (*La Pachuca Hoba*, understudy for *Bertha Villareal*) is thrilled to be performing for the first time at the Mark Taper Forum in *Zoot Suit*. Born in Miami, FL, Mariela graduated from the prestigious New World School of the Arts. Some of her credits include: Theatre: *Steve Wynn's ShowStoppers* (Encore

Theater). TV: *Jane the Virgin*, *General Hospital*, *Harry's Law*, and *Deal or No Deal*. She would like to thank her family, friends, and everyone involved in making this dream a reality. @theofficialmariela



**DEMIAN BICHIR** (*El Pachuco*) is an Academy Award nominated actor who grew up in the theatre with his parents and brothers in his native Mexico. His body of work includes: Theatre: Shakespeare's *Richard III* and *A Midsummer Night's Dream*, Eugene O'Neill's *Ah Wilderness!* (National

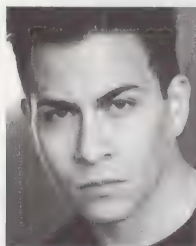
Theatre Company), Neil Simon's *Broadway Bound* and *The Odd Couple*, Peter Shaffer's *Equus* (Helénico Theater), Strindberg's *The Ghost Sonata* (UNAM Theater), and Huang's *Swimming with Sharks* directed by his brother Bruno Bichir (Insurgentes Theater). US regional: *By the Waters of Babylon* (Geffen Playhouse). Select films: *A Better Life* (Oscar, Independent Spirit, and SAG Award nominations), *The Hateful Eight*, *Savages*, *Che: Part One* and *Part Two*, *Machete Kills*, *The Heat*, *Rojo Amanecer*, *Sexo, pudor y*

*lágrimas*, *Hasta Morir* (Best Actor, Mexican Academy), *Hidalgo* (Best Actor, Huelva Film Festival), *7:19*. Upcoming: *Alien: Covenant*, *Lowriders*, *Walden*, and *A Circus Tale & A Love Song* (directorial and writing debut). TV: *Weeds*, *The Bridge*. He is the ACLU's Ambassador for Immigrants Rights. He is thrilled to make his debut at the Taper.



**MELINNA BOBADILLA** (*Bertha Villareal*, understudy for *Dolores Reyna*). New York: *Sonia Flew* (Players Theatre), *Bochinche* (INTAR), *Fuente Ovejuna* (Thalia Theatre/ Cross Border Project, international tour—Spain). El Teatro Campesino (ETC): *Actos*, *La Virgen del Tepeyac*, *La Carpa de los Rasquachis*, *La Pastorela*, *Corridos*,

*The Magic Twins*. Center Theatre Group/ETC: *Popol Vuh: Heart of Heaven*. Regional: *Rain of Gold* (Western Stage); *Bless Me*, *Ultima* (Teatro Visión). Other L.A.: *Orange is The New Musical* (LATC/Kefi Studio), *Enter Stage Right* (24th Street Theatre). Film: *The Other Barrio*, *Immigrant Zero*. TV/digital series: *Gente-fied* (Official 2017 Sundance Film Festival Selection, Macro Ventures, dir. Marvin Lemus, exec. producer America Ferrera). MA, New York University; BA, UC Berkeley. Deep gratitude to my parents, Alicia & Cesar, sister Massiel, Abuelos y familia Chavez & my love Mohamad R. Instagram: @MelinnaB. MelinnaBobadilla.com



**OSCAR CAMACHO** (*Joey Castro*, understudy for *Rudy Reyna*). TV: *Wicked City*, *For the Defense*. Film: *Face 2 Face*, *Regression*. Oscar was an Ahmanson fellow at the California Institute of the Arts where he received his MFA. He also received his BA from The Pennsylvania State University. He is a native of Miami,

FL and is repped by CESD and Vision LA. You can follow him on Instagram @oicamacho.



**STEPHANI CANDELARIA** (*Lupe Reyna*) is a musician from San Juan Bautista, California. She began her music career at the age of 16, performing classic rancheras and boleros on the streets of the San Francisco Bay Area. Since then, Stephani has performed cumbia and other Latin dance styles with innovative

music groups such as La Misa Negra, Candelaria, and the La Junta Collective. Her work as a vocalist has prompted NPR's Alt.Latino to recognize her as "an artist to watch



out for." Relatively new to the theatre world, Stephani has appeared in El Teatro Campesino's *La Virgen del Tepeyac* and *La Pastorela*, and Casa 0101's *Trio Los Machos*.



**RAUL CARDONA** (*Ismael 'Smiley' Torres*, understudy for *El Pachuco*) is delighted to partake in this historic Center Theatre Group production. A veteran musical theatre actor, dancer, and singer, Raul has performed in musical productions such as *The Wiz* and *Fame*. He has also starred in many El Teatro Campesino (ETC)

productions including *Bandido* and the World premieres of *Corridos Remix* and *Mummified Deer*, and played El Pachuco in the 25<sup>TH</sup> Anniversary National Tour of ETC's *Zoot Suit*. Other touring credits include work with Lalo Guerrero's *Papa Lalo Y Las Ardillitas*, *Selena Forever*, and *Veteranos, A Legacy of Valor*. TV and film credits include: *Enlightened*, *Outlaw*, *The Defenders*, and *Where the Sky Is Born*. He dedicates his work to his family, colleagues, and students at PUC CALS Early College High School.



**FIONA CHEUNG** (*La Pachuca Manchuka*). Los Angeles: *Takarazuka!!!* (East West Players); *The Merchant of Venice* (Shakespeare Center of Los Angeles); *Othello* and *Richard III* (Independent Shakespeare Company). Regional: *Learned Ladies of Park Avenue* (TheatreWorks); *Cats* (Sierra Repertory

Theatre); *Happy Slap* (Aurora Theatre Company); *Li'l Abner* and *Mack and Mabel* (42nd Street Moon). Film: *Mergence*, *Generation Now*, *Silent Alarm*, *Falling for Grace*. TV: *Xavier: Renegade Angel*. Fiona is a graduate of the University of California at Berkeley and the Juilliard School drama division (Group 42). Thanks, always, to the Cheung family.



**TIFFANY DUPONT** (*Alice Bloomfield*) is best known for her portrayal of Frannie Morgan on ABC Family's hit drama series *Greek* from 2007–2011 and most recently for her recurring role on TNT's crime drama *Murder in the First* opposite Taye Diggs and Kathleen Robertson. Other television work includes

*Reckless*, *Anger Management*, *NCIS: Los Angeles*, *Mom*, *Hawaii Five-0*, *Supernatural*, *Franklin & Bash*, *Castle*, *CSI*:

*Miami*, *The Big Bang Theory*, *The Glades*, *NCIS*, *90210*, *CSI: NY*, *The Whole Truth*, and *Melrose Place*, among others. Film work includes portraying Queen Esther in *One Night with the King* (2006), opposite Omar Sharif and Peter O'Toole, for which she won a CAMIE award. She also starred in *The Work and the Glory* (2004) and *Cheaper by the Dozen* opposite Steve Martin (2003).



**CALEB FOOTE** (*Tommy Roberts/Marine*). Regional: *Teenage Dick* (National Playwrights Conference at the Eugene O'Neill Theater Center). Los Angeles: *Hansel & Gretel Bluegrass* (24th Street Theatre). Education: University of Michigan, BFA theatre performance. This is for Grandma Peggy. A huge thank you to my loving family, Ashley Wible of KMR, and Ricky Rollins.



**HOLLY HYMAN** (*La Pachuca Lil Blue*). National/international tours: *Ailey II*; *Ladies First* w/Missy Elliott; *As I Am* w/Alicia Keys; *The Original High* w/Adam Lambert. Broadway: *Wicked* (ensemble, LA/SF companies, Joe Mantello). Los Angeles musical theatre: *Twist: An American Musical* (ensemble/ Josephine Baker understudy, Pasadena Playhouse, Debbie Allen); *Take On Me* (featured, Prospect Theatre, Wilkie Ferguson III, Jamal Sims). Award shows: BET, AMA, Soul Train, I Heart Radio, Billboard, etc. Film: *Hairspray* (principal, Adam Shankman); *Across the Universe* (Julie Taymor); *Rock Paper Dead* (principal, Tom Holland). Commercials: Ford, Tropicana (OCP); AT&T (OCP); Target (OCP); Chipotle (OCP); Kay Jewelers (OCP); etc. PSAs: Too numerous to mention. Television: *Grey's Anatomy*, *Franklin & Bash*, *The Fosters*, *Bosch*, etc. Thanks and praise to the Creator!



**KIMBERLEE KIDD** (*Dance Captain/Guera*, understudy for *Alice Bloomfield*) began dancing at eight years old in her hometown of Wilmington, NC. Upon graduation, she began performing around the world on cruise ships. She eventually landed in Los Angeles where she extended her passion to acting. Some of her credits include *Glee*, *The Mentalist*, *Jane the Virgin*, and *Ted 2*.



## 50 YEARS AT CENTER THEATRE GROUP

### Key Shows and Moments in our History



1978–1987

*During Center Theatre Group's second decade, we cemented our position as one of the nation's foremost regional theatres and a home for diverse artists breaking new ground.*

*See more highlights from the decade and the rest of our 50-year history on our digital timeline at [CenterTheatreGroup.org](http://CenterTheatreGroup.org)*

#### ○ AUGUST 17 – OCTOBER 1, 1978

*Zoot Suit*, written and directed by Luis Valdez, makes its World premiere at the Mark Taper Forum before going on to an extended run at the Aquarius in Hollywood, becoming the first Chicano play on Broadway, and being adapted into a feature film.



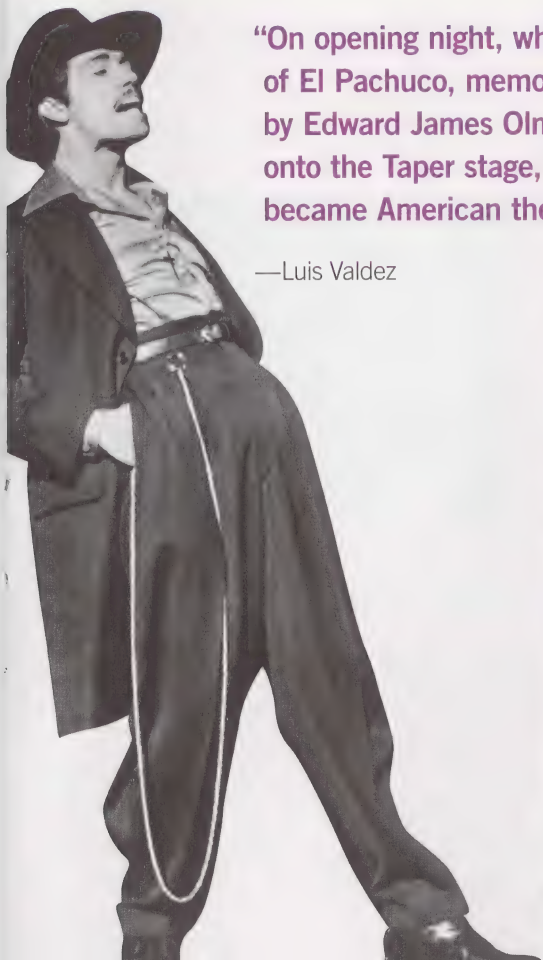
Top: The cast of *Zoot Suit*. Center (L-R): Mike Gomez, Rachel Levario, Edward James Olmos, Daniel Valdez, and Rose Portillo. Photos by Jay Thompson. Below left: Olmos as El Pachuco. Photo by Martha Swage.

**"On opening night, when the character of El Pachuco, memorably played by Edward James Olmos, swaggered onto the Taper stage, Chicano theatre became American theatre."**

—Luis Valdez

#### ○ DECEMBER 8, 1978 – JANUARY 20, 1979

Robert Klein and Lucie Arnaz (below) star at the Ahmanson Theatre in the World premiere of *They're Playing Our Song*, with book by Neil Simon, music by Marvin Hamlisch, and lyrics by Carole Bayer Sager.



**"THEY'RE PLAYING OUR SONG IS PERFECT."**

Steve Arvin, KMPC

**"A GIFT FROM HEAVEN!"**

**"THE SHOW PURRS..."** the funny lines come down like nine-pins in a championship match!"

Sylvie Drake, Los Angeles

**"ROBERT"**



CENTER THEATRE GROUP



John Rubenstein and Phyllis Frelich  
in *Children of a Lesser God*.  
Photo by Jay Thompson.

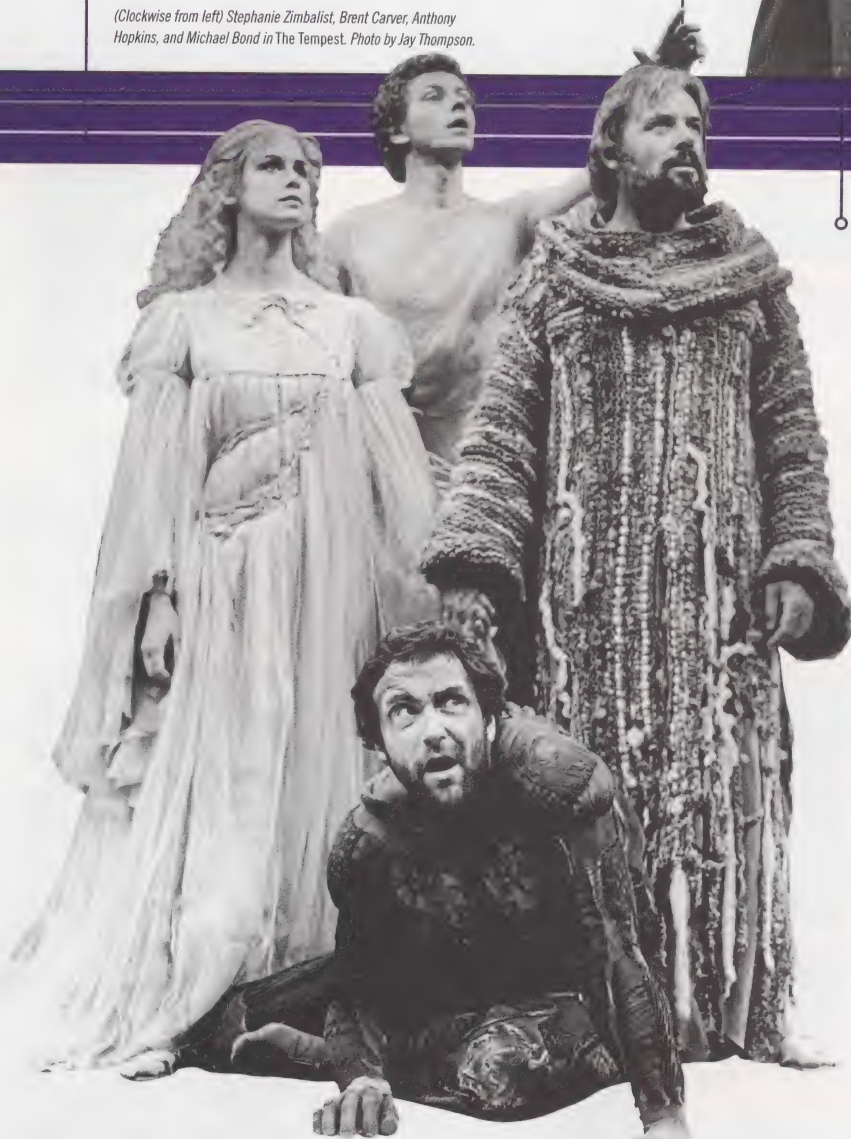
1979

**Improvisational Theatre Project,**  
our youth program, begins  
facilitating workshops for students  
with special education needs.

**OCTOBER 25 – DECEMBER 9, 1979**

*Children of a Lesser God* by Mark  
Medoff, directed by Center Theatre  
Group Artistic Director Gordon Davidson,  
makes its World premiere at the Taper,  
then transfers to Broadway where it  
wins Tony Awards® for Best Play,  
Best Actress, and Best Actor.

(Clockwise from left) Stephanie Zimbalist, Brent Carver, Anthony  
Hopkins, and Michael Bond in *The Tempest*. Photo by Jay Thompson.



**MAY 17 – JULY 1, 1979**

Anthony Hopkins plays Prospero in  
*The Tempest* at the Taper.



Photo by Jay Thompson.

**JANUARY 17 – MARCH 2, 1980**

Tony Curtis and Joyce Van Patten in  
the World premiere of Neil Simon's  
*I Ought to Be in Pictures* at the Taper.  
The play heads to Broadway where  
Dinah Manoff earns a Tony Award for  
Best Featured Actress in a Play and  
goes on to reprise her Taper role in  
the movie version.



# Miss Hepburn dances divinely to 'West Side Waltz'

By Rick Talcova

Daily News Theater Critic

What becomes a legend most?  
For most legendary actresses, it  
to model a fur by Blackglama is  
legendary. Katharine Hepburn, it's  
when Ernest Thompson's 'The  
Waltz' is in 'Theater'  
Critic

L-R: Ernest Thompson, Dorothy Loudon, and Katharine Hepburn in rehearsal for *The West Side Waltz*.

## Stage in Review

formance of Dorothy Loudon in the script's other major role.

But Miss Hepburn is the center of things and a formidable center at that.

Thompson's play chronicles the changing seasons in the life of an elderly widow (Miss Hepburn) who has grown a bit grouchy and anti-social to the point where her only friend is a quainter neighbor (Miss Loudon). Thompson's

**JANUARY 21 — MARCH 14, 1981**

Ernest Thompson, winner of the first George Seaton Award for Playwrights, was commissioned to write a new work for the Ahmanson. *The West Side Waltz*, starring Katharine Hepburn and Dorothy Loudon and directed by Noel Willman, makes its World premiere. The production moves to Broadway later that year and earns Hepburn a Tony nomination for Best Actress.

1981

With *Other Voices* focusing on disabled theatre artists, the Taper becomes the only regional theatre in America with a professional playwriting program for artists with disabilities.

**SEPTEMBER 25 — DECEMBER 5, 1981**

Elizabeth Taylor (right) stars in *The Little Foxes* by Lillian Hellman (left) at the Ahmanson.

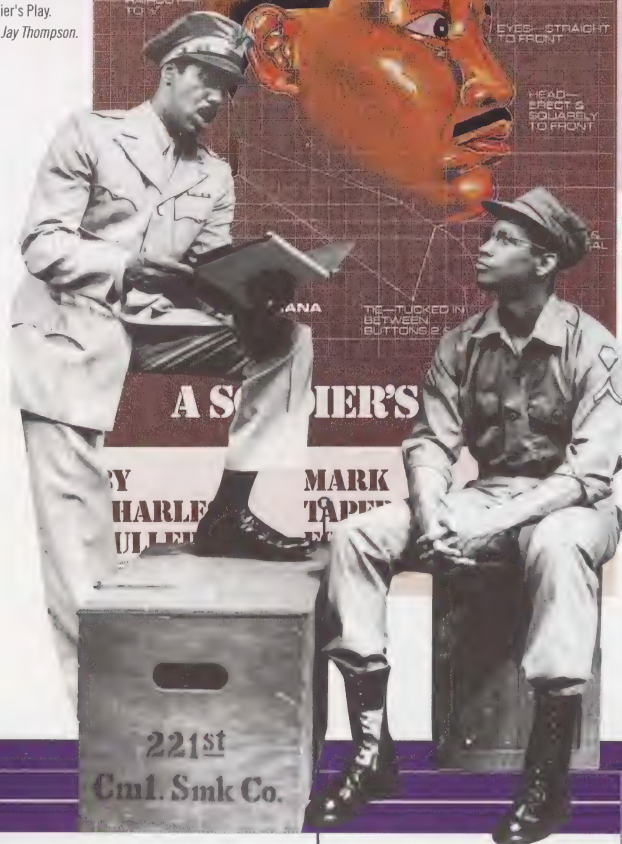


CENTER THEATRE GROUP



1978-1987 50 YEARS AT CENTER THEATRE GROUP

(L-R) Robert Hooks  
and Denzel Washington  
in *A Soldier's Play*.  
Photo by Jay Thompson.



OCTOBER 8 – NOVEMBER 20, 1982.

Angela Lansbury and John McMartin star in the American premiere of *A Little Family Business* at the Ahmanson.



MAY 27 – JULY 31, 1982

Jeffrey Tambor and Elizabeth Huddle in  
*A Flea in Her Ear*  
at the Taper.



AUGUST 19 –  
OCTOBER 2, 1982

*A Soldier's Play*  
at the Taper features  
Denzel Washington.

DECEMBER 10, 1982 –  
JANUARY 29, 1983

Matthew Broderick in the  
World premiere of Neil  
Simon's *Brighton Beach  
Memoirs* at the Ahmanson.  
He wins a Tony for Best  
Featured Actor in a Play after  
the show moves to Broadway.

NEIL SIMON'S  
BRIGHTON  
BEACH  
MEMOIRS



Photo by Jay Thompson.





The cast of *A Little Family Business*.



**JUNE 14 – AUGUST 19, 1984**

Gordon Davidson and Arthur Miller at work on *The American Clock* before its West Coast premiere at the Taper.



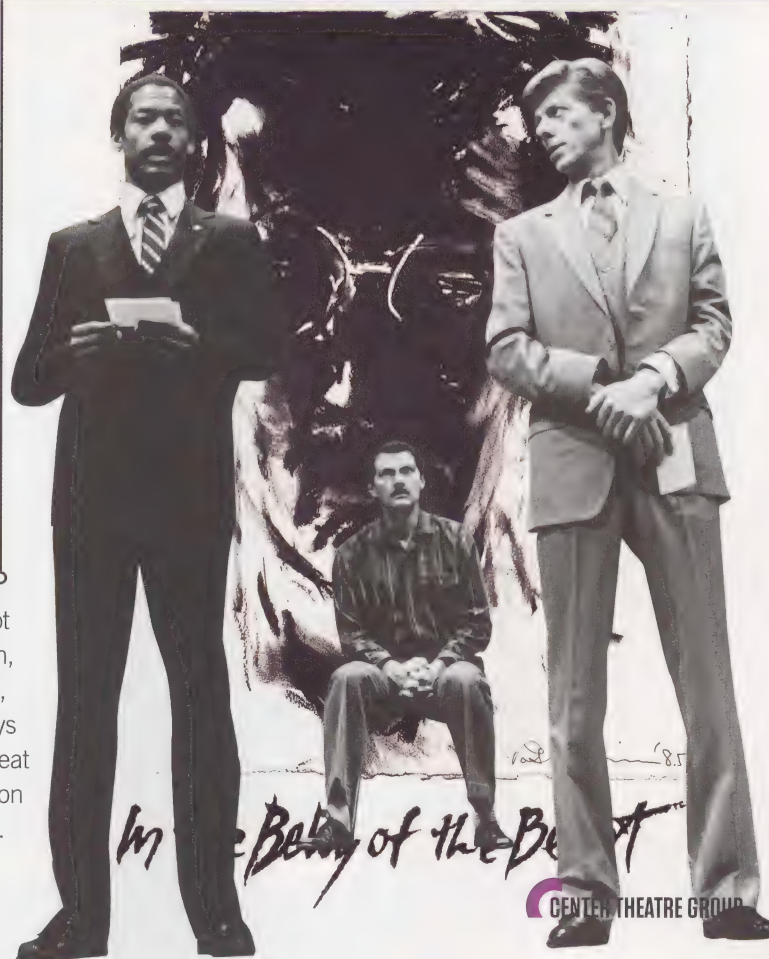
**AUGUST 11 – SEPTEMBER 25, 1983**

Kirstie Alley and James Morrison in *Cat on a Hot Tin Roof* at the Taper.

**MARCH 28 – MAY 12, 1985**

*In the Belly of the Beast*, which got its start as a Taper, Too production, plays the Taper. From 1982–1991, Taper, Too presented intimate plays in the smaller setting of the 100-seat black box theatre of the John Anson Ford Cultural Center in Hollywood.

(L–R) Carl Franklin, Andrew Robinson, and Andy Wood in *In the Belly of the Beast*. Photo by Jay Thompson.



CENTER THEATRE GROUP



## Tandy, Cronyn light up 'Foxfire'

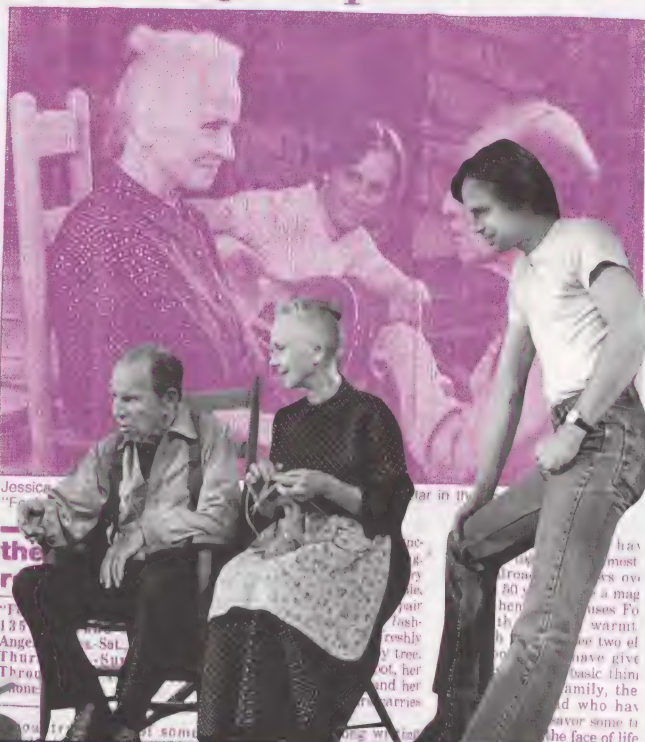
Warm look  
at heartland  
and maturity

By John J. Fried  
Staff writer

At a time that is so close to the 21st century and in a place like the Long Beach-Los Angeles metropolitan, the nation's rural roots seem distant and remote. Nor do events like the 1985 farm crisis give us a greater appreciation for that part of our heritage and for the people who still live close to the soil. A recent television fund raiser for debt-ridden American farmers could just as well have been another charity event for Ethiopians.

In this context, "Foxfire," the latest offering at the Ahmanson in Los Angeles, is a quaint theatrical presentation.

It takes us into the life of Annie Nations, a 79-year-old woman who is living out the splendid isolation of the old-fashioned life. She is surrounded by the splendor of Rabun, a neighbor who has been dead for some time. Her only living relative is her only daughter, who has been dead for some time. The play is a beautiful and moving portrait of a woman who has lived a full and meaningful life.



NOVEMBER 22, 1985 –  
JANUARY 11, 1986

(L-R) Donna Bullock, Hume Cronyn, Jessica Tandy, and Keith Carradine in *Foxfire* at the Ahmanson.

DECEMBER 8, 1984 –  
FEBRUARY 2, 1985

Matthew Broderick and Penelope Ann Miller in the World premiere of Neil Simon's *Biloxi Blues* at the Ahmanson, which goes to Broadway and wins the Tony for Best Play.



APRIL 4 – MAY 26, 1985

Rita Moreno and Sally Struthers star in Neil Simon's reworking of *The Odd Couple* for two female leads at the Ahmanson, with Tony Shalhoub also in the cast. They head straight to New York's Broadhurst Theatre, where Shalhoub makes his Broadway debut.

EMANUEL AZENBERG  
WAYNE M. ROGERS & THE SHUBERT ORGANIZATION  
present  
**RITA MORENO SALLY STRUTHERS**  
in



**NEIL SIMON'S**  
New  
**The Odd Couple**



(L-R) Sally Struthers, Tony Shalhoub, Lewis J. Stadlen, and Rita Moreno in *The Odd Couple*.



The Mark Taper Forum of the Los Angeles Music Center at the James A. Doolittle Theatre

## The Real Thing · Hedda Gabler



Photo by Jay Thompson.

**JUNE 7 – JULY 13, 1986**

Kate Mulgrew in *Hedda Gabler* at the Taper at the James A. Doolittle Theatre in Hollywood.

NEWS CHRONICLE/Thousand Oaks, Calif./Friday, March 28, 1986

## 'night Mother' is perfect theater

By MARVIN S...

The Mark Taper Forum of the Los Angeles Music Center at the James A. Doolittle Theatre in Hollywood.



Photo by Jay Thompson.



(L-R) Mary Martin, Ahmanson Artistic Director Robert Fryer, and Carol Channing.

**JANUARY 23 – MARCH 29, 1986**

Mary Martin and Carol Channing star in the World premiere of *Legends!* by James Kirkwood, directed by Clifford Williams at the Ahmanson.

## 'night, Mother

MARK TAPER FORUM

'NIGHT, MOTHER · BY MARSHA NORMAN · MARCH 27 · MAY 11

**MARCH 27 – MAY 11, 1986**

(L-R) Kathy Bates and Anne Pitoniak in *'night, Mother* at the Taper.



Center Theatre Group/Ahmannson Theatre  
Robert Fryer, Artistic Director  
and  
Duncan C. Weldon Jerome Minkoff  
Karl Allison Douglas Urbanaki  
present

Henderson Forsythe

Carol Goodheart Donna Bullock Howard Sherman Georgia Southcott  
James Cahill Joseph McCaren Saylor Creswell Peter Strong Lee Chew  
Robertson Carriact Sharon Ulrick Alexandra Nelson Hugh L. Ward Mansoor Najee-ulah  
Charles Douglass Ed Trella Hugh A. Rose David Lee Taylor Alex Paul Lorraine Shuman

Ian McKellen in *Wild Honey* at the Ahmanson.

STAGE REVIEW

hit comedy of in premiere Sunday at MetLife character- (The J... the... by... of the hit Broadway...

From around 1120 to 1150  
From 1150

Lauren Bacall and Mark Soper  
in Tennessee Williams' *Sweet  
Bird of Youth* at the Ahmanson.

The Taper hosts the World premiere of Lanford Wilson's seminal *Burn This*, a play confronting LGBT themes that moved to Broadway and later the West End, featuring Joan Allen and John Malkovich

BURN  
This

by Lanford Wilson

Third Production of the 1986-87 Season. Presented in association with Circle Repertory Company. Marshall W. Mason, Artistic Director.

**MARKTAPERFORM**  
Gordon Davidson, Artistic Director/Producer  
William P. Wiegand, Executive Managing Director  
Center Theatre Group  
Los Angeles Music Center

**CENTER TRE GROUP**

*Photo by Jay Thompson.*





**ROCÍO LÓPEZ** (*Elena Torres*, understudy for *Della Barrios/Lupe Reyna*). New York: *Sonia Flew* (The Players Theatre), *Brave Ducks* (Int'l Fringe Fest), *Song of Solomon* (Salgado Productions). Los Angeles: *La Victima* (UCLA Freud Playhouse), *ChicabaRent* (Creating Arts Company), *Orange Is The New Musical* (LATC). Film:

*The Heat*, *Ana*. Music: Hank Lane Orquestras, Loaisadas Mucha Bachata, SHE (pop girl group). BA UCLA, MA NYU. So grateful to be a Teaching Artist for Center Theatre Group and beyond excited to be a part of this production of *Zoot Suit!* Mad flaming love to my friends and familia for believing in me and standing with me on this artistic journey. So excited to be launching KidzLA this year—a performing arts company for kids. KidzLA.com. Follow the adventures on IG @iheartRocio. *Pues Órale!*



**JEANINE MASON** (*Della Barrios*). Season five winner of Fox's *So You Think You Can Dance*. Theatre: *Cock* (Creative Works Theatre). Film: *Default* (opposite David Oyelowo), *The Archer*, *The Muddy*. Television: *Of Kings and Prophets* (opposite Ray Winstone), *Bunheads*, *You're the Worst*, *Awkward.*, *Major Crimes*,

*Daytime Divas*, *NCIS: Los Angeles*, *CSI*, *Big Time Rush*, *The Secret Life of the American Teenager*, *Hollywood Heights*, and *The Fresh Beat Band*. Nominations: Best Lead Actor (Idyllwild International Festival of Cinema—*Understudy*). Para mis abuelos. Mama, Papa y Abuelo Chino.

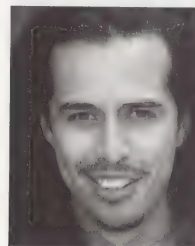


**TOM G. McMAHON** (*Press*) is honored to make his Center Theatre Group/Mark Taper Forum debut in *Zoot Suit*. Other L.A. theatre: *Sunset Boulevard*, Disney's *Beauty and the Beast*, *A Funny Thing Happened on the Way to the Forum* (Musical Theatre West); *Damn Yankees*, *Kiss Me*, *Kate*, *Peter Pan* (Cabrillo Music

Theatre); *Serrano The Musical* (Matrix Theatre); *Promises, Promises* (Musical Theatre Guild); *Bronies: The Musical* (Third Street Theatre). TV: *How to Get Away with Murder*, *Scandal*, *Weeds*, *Rake*, *Bad Judge*, *Sam & Cat*, *I Didn't Do It*, *Ringer*, and *History of the World...For Now*.

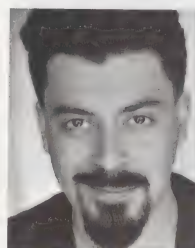


**ANDRES ORTIZ** (*Rudy Reyna*). South Bay: *Valley of the Heart* (El Teatro Campesino/ San Jose Stage) and *Viva La Causa* among others (El Teatro Campesino). Dallas Fort Worth: *Animals Out of Paper* (Amphibian Stage Productions), *Titus Andronicus* (Kitchen Dog Theater), *In the Beginning* (Dallas Theater Center), *The NeverEnding Story* (Dallas Children's Theater).



**MICHAEL NAYDOE PINEDO** (*Ragman/Cub Reporter/Sailor*, understudy for *Rafas/ Marine/Joey Castro/Sergeant Smith/Bailiff/ Bosun's Mate*). As a professional dancer and actor, Pinedo has been part of several performing companies, music videos, national commercials for brands such as Apple, and has danced alongside James

Corden on *The Late Late Show Carpool Karaoke Primetime Special*. He has also been on the creative side of the industry with his production team Boogiezone. They have successfully created shows such as *Speakeasy 360°*, *Dystopia*, and *ZirQus!?* On top of all of this, he is a nationwide traveling hip hop instructor who strives to create movement to enrich many local youth programs. Pinedo is a proud Mexican who is blessed to get the opportunity to be a part of a substance filled show such as *Zoot Suit*.



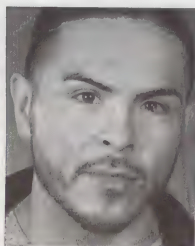
**MATIAS PONCE** (*Henry Reyna*). New York: *Handball* by Seth Zvi Rosenfeld (2014 SummerStage Festival). Regional: *Short Eyes* by Miguel Piñero (2012 International Hispanic Theatre Festival, Adrienne Arsht Center). L.A.: *Short Eyes* and *Faith*, *Part I of A Mexican Trilogy* by Evelina Fernández (Los Angeles Theatre

Center), *Dominica: The Fat Ugly Ho* by Stephen Adly Guirgis (Urban Legends One Act Festival, Urban Theatre Movement). Film: *Flight World War II*. Television: *Lie to Me*, *Victorious*, *Sam & Cat*, *Rizzoli & Isles*, *Criminal Minds: Beyond Borders*, *Game Shakers*, *Lopez*, *The Mindy Project*. Thanks to my Mother and Father, manager Tina Treadwell, my friends who I know most dearly, and those that I once knew. To Luis Valdez, thank you for your words. [matiasinmotion.com](http://matiasinmotion.com)



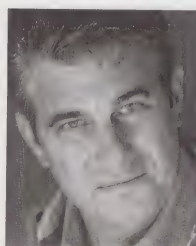


**ROSE PORTILLO** (*Dolores Reyna*). Center Theatre Group: *Zoot Suit* (Della), *The Wood Demon*, *The Traveler*, *Breakfast, Lunch and Dinner*, *The Day You'll Love Me*. L.A. (About... Productions): *Properties of Silence*, *Evangeline*, *the Queen of Make-Believe*, *They Shoot Mexicans*, *Don't They?*, *Memory Rites*, *Vox*, *Bleeding Through*, *Correct Posture of a True Revolutionary*, *L.A. Real*, *Know Your Place*. Regional: *Death and the Maiden* (San Diego Rep); *The Granny* (The Old Globe); *Man of the Flesh* (South Coast Rep); *Spinning into Butter* (director); *Maria, Maria, Maria*, *Other People's Money*, *Cyrano*, *One Hundred Years of Solitude* (Mixed Blood Theatre). Broadway: *Zoot Suit*. NY Public: *L.A. Real*. Film: ... and the earth did not swallow him, *Zoot Suit*, *Mean Season*, *Where the Buffalo Roam*, *The Heretic/Exorcist II*. Playwrights' Arena Lee Melville Award for Outstanding Contributions to L.A. Theater. Faculty, Pomona College.



**GILBERT SALDIVAR** (*Rafas/Marine*, understudy for Enrique Reyna/Ismael 'Smiley' Torres). Tours: Jennifer Lopez *Dance Again*, Christina Aguilera *Stripped* and *Back to Basics*. Film: *Shine*, *Chocolate City* and *Chocolate City: Vegas*, *Stomp the Yard*, Jennifer Lopez: *Dance Again*. Television: *East Los High* seasons

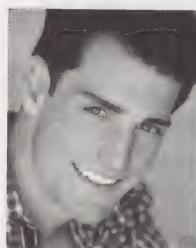
two-four, *Dexter*, *The Closer*, the Super Bowl, the Olympics, the Grammys, American Music Awards, MTV Movie Awards, Latin Grammys, Premios Lo Nuestro, and Tu Mundo.



**RICHARD STEINMETZ** (*Lieutenant Edwards/Judge F.W. Charles/Prison Guard*). Veteran of the Off-Broadway and N.Y./L.A. stages. Films include *The One*, *Crazy/Beautiful*, *Boys on the Side*, *Slaves of New York*, *Skyscraper*, and others. TV guest star on *Monk*, *Cold Case*, *CSI*, *Heroes*, *Clubhouse*, *Crossing Jordan*,

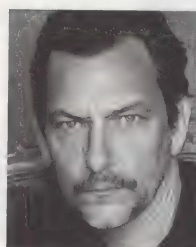
*Sports Night*, *Millennium*, *Law & Order*, and many others. Contract & recurring roles on *General Hospital* (Joe Scully, Jr.), *Passions* (Martin Fitzgerald), *Loving* (Jeff Hartman), and *Melrose Place* (Jimmy Stanley). Richard has coached football at Venice High for the past 18 years and also teaches scene study at the New York Film Academy. He shares the honor with Bob Hope of hosting the Miss World Pageant for four consecutive years. Richard was awarded a lifetime achievement award for community service in Los Angeles

from President Obama, presented personally by Gov. Schwarzenegger and Maria Shriver.



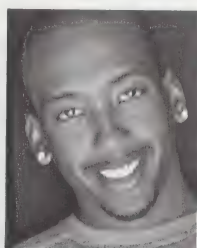
**EVAN STRAND** (*Swabbie*, understudy for Tommy Roberts/Cub Reporter) grew up in Huntington Beach, California. He has been dancing classical ballet for 20 years and has performed in Japan, France, and China. A highlight of his ballet career was partnering former ABT principal dancer Julie Kent. Recently, Strand performed in

*Hairspray Live!* on NBC and a national commercial tied to the show. He feels fortunate to be stepping onto the Mark Taper Forum stage in the revival of *Zoot Suit* for Center Theatre Group's 50<sup>th</sup> Anniversary. Manager: [william@optimism.com](mailto:william@optimism.com).



**BRADFORD TATUM** (*Sergeant Smith/Bosun's Mate/Bailiff*, understudy for George Shearer/Press/Lieutenant Edwards/Judge F.W. Charles/Prison Guard). Pasadena Playhouse: *12 Angry Men*. Film: *Powder*, *Down Periscope*, *The Stöned Age*. TV: (partial list) *Westworld*, *Glee*, *Magic City*, *Criminal Minds*, *CSI*,

*The Mentalist*, *Cold Case*, *ER*, *NYPD Blue*. He is also an author. His debut novel *Only the Dead Know Burbank* was published by HarperCollins in the fall of 2016.



**RAPHAEL THOMAS** (*Dance Captain/Newsboy*, understudy for Swabbie) began his training at the Asbury Park Technical Academy of Dance before attending such schools as Dance Theatre of Harlem, Alvin Ailey, Kirov, and The Rock School. His love of dance came from watching the late greats such as the Nicholas Brothers,

Fred Astaire, Sammy Davis Jr., Gregory Hines, and Michael Jackson. He later found a new journey in the realm of hip hop and contemporary fusions after training with Rhapsody James in her Motivating Excellence Season Two program and later becoming assistant choreographer in her R.ED Rhapsody En Dance company. Being a member of the company and experiencing its creative freedom in expression and power has allowed him to grow in aspects in and out of the industry, cultivating his creative palette.

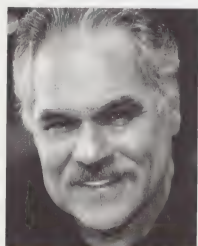
**DANIEL VALDEZ** (*Enrique Reyna*, *Music Director*) is best known for roles in the movies *La Bamba*, *Zoot Suit*, *The China Syndrome*, *Which Way Is Up?*, and *Born in East L.A.*





He was also featured in two national tours in *Canciones de Mi Padre* and *Selena Forever*. As an actor, musician, and composer, he has written original music for films and plays, including *Zoot Suit*, and was a producer and driving force behind *La Bamba*. He has composed three musical "Oratorios" which tell the

histories of U.S. cities. Daniel continues a residency with Su Teatro in Denver, CO and is currently working with them on several projects to create original material for 2017. Today, Daniel celebrates 50 years in the co-founding of El Teatro Campesino with his brother Luis.



**LUIS VALDEZ** (*Playwright and Director*) founded the internationally renowned and Obie Award-winning El Teatro Campesino (The Farm Workers' Theater) in 1965 during the United Farm Workers (UFW) struggle and the Great Delano Grape Strike in California's Central Valley. His involvement with Cesar Chavez, the UFW,

and the early Chicano Movement left an indelible mark that remains embodied in all his work. Valdez's screen credits include *Zoot Suit*, *La Bamba*, *The Cisco Kid*, and *Corridos: Tales of Passion and Revolution*. Awards include LA Drama Critics Circle awards, Bay Area Critics awards, the George Peabody Award for excellence in television, the Presidential Medal of the Arts, the Governor's Award from the California Arts Council, and Mexico's prestigious Aguila Azteca Award. He was inducted into the College of Fellows of the American Theatre at the Kennedy Center for the Performing Arts in Washington, DC. In 2007, he was awarded a Rockefeller fellowship as one of 50 artists so honored across the United States. Valdez was recently inducted into the Academy of Motion Pictures Arts and Sciences as a director. In September 2016, he was awarded the National Medal of Arts by President Obama at the White House.



**KINAN VALDEZ** (*Associate Director*) is a neo-fusionist theatre artist who combines elements of mythic storytelling, physical movement, popular music, and visual pageantry to create participatory theatrical spectacles for the 21<sup>st</sup> century. As a playwright and director, Kinan explores the intersections between the mundane

and the mythic—through original works and adaptations of ancient mythology premised on the collision of diverse

performance traditions. Currently, Kinan serves as the Producing Artistic Director of the world-renowned theatre company El Teatro Campesino.



**MARIA TORRES** (*Choreography*) is a critically acclaimed theatrical and commercial choreographer, director, and performer. Broadway: *On Your Feet!*, *Swing!* (Broadway & national tour; Tony/Drama Desk/Lucille Lortel/Theater World noms). Off-Broadway: *Four Guys Named José* (Lucille Lortel/Carbonelle nominee),

*The Donkey Show* (A.R.T.), *Latin Heat*, *Celia: The Life and Music of Celia Cruz*, *Salsa Kingdom*, *Mambo Kings*, *The Skin of Our Teeth* (Public Theater). Regional: *Man of La Mancha* (5th Avenue). Stage: DJ Live Show (Clio Award), Don Omar "King of Kings" (US tour), Disney's *Golden Mickeys* (international tour). Film: *Dance With Me* (Alma nom), *Enchanted* (Critics Choice/Oscar nom), *El Cantante*, *Fugly*, *Physical Attraction*. TV: Latin Billboard Awards (Telemundo), *America's Got Talent* (NBC), *So You Think You Can Dance* (Fox), *TURN: Washington's Spies* (AMC). Current: Havana Music Hall (director/choreographer, development); Pasión (immersive theatre); Amas Musical Theatre (AIR); co-founder of MTEAF.



**LALO GUERRERO** (*Music*) is internationally recognized as the "Father of Chicano Music" in a career that spanned eight generations. The Tucson native wrote music and lyrics in every Latino music genre for hundreds and hundreds of songs which he recorded beginning in the 1930s until a final 2003 session for Ry

Cooder and his *Chavez Ravine* CD. His honors were many including an NEA National Heritage Fellowship. Guerrero was declared a national folk treasure by the Smithsonian Institution and in 1997 President Bill Clinton presented the troubadour with the National Medal of Arts. He was the first Chicano ever to receive the nation's highest arts award. Guerrero continued to entertain to standing ovations months before his guitar was silenced on March 17, 2005 at the age of 88.

**CHRISTOPHER ACEBO** (*Scenic Design*). Broadway: *All The Way* (2014 Tony Award Best Play). CTG: *Chavez Ravine* (Ovation Award, costumes), *Water & Power*, *Electricidad*, *Lydia*, *Waiting for Godot* (Ovation nomination, costumes), *Living Out*, *Palestine*, *New Mexico*, *Breakfast*, *Lunch* and





**Dinner.** Oregon Shakespeare Festival (Associate Artistic Director, 10 seasons): *All the Way, Fingersmith, Head Over Heels, King Lear, A Streetcar Named Desire, Equivocation, Cat on a Hot Tin Roof,* and *The Wiz*, among others. NYC/Lincoln Center: *The Clean House*. BAM: *Throne of Blood*. Other credits include:

Culture Clash (seven World premiere productions), American Rep, Berkeley Rep, La Jolla Playhouse, Goodman Theatre, Guthrie, Yale Rep, Denver Center, Kennedy Center, South Coast Rep. Oregon Arts Commission Vice Chair. TCG Board of Directors. Former ensemble member of Cornerstone Theater Company. UC San Diego, MFA; Cal Poly SLO, BA. *Para mis padres*.

**ANN CLOSS-FARLEY** (*Costume Design*) is an award-winning Los Angeles-based designer. Credits include Shanghai Disneyland, *Women Laughing Alone With Salad, Hopscotch: A Mobile Opera, The Pee-wee Herman Show* (Broadway), Disney's *Toy Story: The Musical*, Eric Idle's *What About Dick?*, *Pride and Prejudice, A Musical, Billy Elliot, The Behavior of Broadus, Discord, The Cunning Little Vixen, Carnage, Rabbit Hole, Broadway Bound, Coney Island Christmas, Around the World in 80 Days*, and many more. This project has allowed Closs-Farley to explore a piece of Los Angeles history that has challenged her part in its current narrative and has made her excited about her participation in its future.

**PABLO SANTIAGO** (*Lighting Design*) is a lighting designer originally from Chiapas, Mexico who designs for theatre, opera, dance, and gallery work. Santiago found a home in Los Angeles while he worked in the film industry for 15 years before obtaining an MFA in lighting design from UCLA and transitioning into live stage design. He is the winner of the 2017 Richard Sherwood Award. His design in *Premeditation* was nominated for an Ovation Award in 2014 and he won a Stage Raw Award for *The Brothers Size* in 2015. Recent highlights include *Breaking the Waves* at the Perelman Theater for Opera Philadelphia and the Skirball Center in NYC for the PROTOTYPE festival and *A Mexican Trilogy* at LATC. Upcoming projects include *Destiny of Desire* at Goodman Theatre in Chicago.

**PHILIP G. ALLEN** (*Sound Design*). Credits include *Six Dance Lessons in Six Weeks* on Broadway; the 2002–2005 national tour of *Jesus Christ Superstar*; *A Chorus Line, Spamalot, Hair, Chicago*, and *The Producers* at the Hollywood Bowl; Deaf



West's *Spring Awakening*; *The Ten Commandments* at the Dolby Theatre; *Harps and Angels: The Music of Randy Newman, Pippin, The House of Blue Leaves, The Talking Cure, Like Jazz, Big River*, and *Flower Drum Song* at the Mark Taper Forum; and all 15 seasons of Reprise Theatre Company shows at

UCLA. Mr. Allen created and oversees the BFA program in sound design at USC.

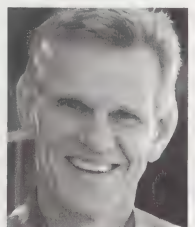


**DAVID MURAKAMI** (*Projection Design*)

is a projection designer, screenwriter, and film director focused on integrating emerging technologies with traditional stage performance. Past projection designs include Minnesota Opera's *Das Rheingold, Dead Man Walking, Champion, Peter Pan, The Little Prince, Heart of*

*Darkness*, and *Trouble in Tahiti*, along with the American premieres of *Anya 17, Heart of Darkness*, and the World premiere of Luis Valdez's *Valley of the Heart*. His current projects include designing Philip Glass' *Les Enfants Terribles* with Opera Parallèle and directing his sixth feature-length film *Morningstar*.

**JESSICA MILLS** (*Wigs*) thrives on variety. A graduate of UNCSA ('09) in wigs and makeup design, her most recent production was *Merrily We Roll Along* in Beverly Hills, and her work has included wigs and makeup for Disney Cruise Lines, Nashville Opera, LA Opera, Opera Coeur D'Alene, wig and makeup design for *Cloud 9* at Antaeus Theatre Company, designing the hair and makeup for the opening video of the Independent Spirit Awards (2015), and a Makeup Artist and Hairstylist Guild Award nominee for makeup crew on *Spamalot* at the Hollywood Bowl. When not attached to a show, she designs and builds for individual clients at her studio.



**STEVE RANKIN** (*Fight Director*). Mark Taper Forum: *Ma Rainey's Black Bottom, Immediate Family, What the Butler Saw, Burn This, The Lieutenant of Inishmore, Palestine, New Mexico, The House of Blue Leaves, The School of Night, Water & Power, Electricidad, The Talking Cure, Gem*

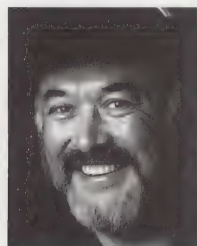
*of the Ocean, Mules, The House of Bernarda Alba*. Other theatre: Stratford Shakespeare Festival, Ahmanson



Theatre, Kirk Douglas Theatre, La Jolla Playhouse, The Old Globe (Associate Artist), Hartford Stage, Actors Theatre of Louisville, Asolo, Metropolitan Opera, LA Opera, San Diego Opera, Seattle Opera. Broadway: *Dr. Zhivago*, *Macbeth*, *Memphis*, *Guys and Dolls*, *The Farnsworth Invention*, *Jersey Boys*, *The Who's Tommy*, *Getting Away With Murder*, *Two Shakespearean Actors*, *Twelfth Night*, *The Real Inspector Hound*, *Anna Christie*, *Dracula*. Off-Broadway: *The Third Story*, *Pig Farm*, *The Night Hank Williams Died*, *Below The Belt*. Mr. Rankin played Poins and staged the fights for *Henry IV, Parts I and II* (Lincoln Center). He plays mandolin with Susie Glaze and the New Folk Ensemble.

#### **ROSALINDA MORALES, PAULINE O'CON, AND CANDIDO**

**CORNEJO, JR.** (*Casting*) bring together diversified experiences from the theatre, independent, network, and studio casting worlds. Uniting their professional relationships in the agency and management community and utilizing various sources outside of the normal casting search criteria, M-O-C Casting works collaboratively with filmmakers, producers, and directors in creating a cast that showcases the increasingly diverse population of audiences that exists today.



**PHILLIP ESPARZA** (*Executive Producer, El Teatro Campesino*) has over 47 years of experience in the performing arts as an actor, technical director, media production specialist, and producer. He is a founding member of El Teatro Campesino. Esparza has coordinated and managed world-

wide, national, and regional tours of live and film productions including *Zoot Suit* (play & movie), *La Bamba* (the film), *La Pastorela* (play & film), and *The Cisco Kid* (TNT Film). He has produced work at the Aratani Japan America Theatre, the Marines' Memorial Theatre, the Mark Taper Forum, the Winter Garden Theatre, The Old Globe, and numerous small and community based theatres. Esparza currently serves as the Operations Manager of California State University Monterey Bay World Theater and as Board President of the Digital Media Foundation of Salinas, California.

**DAVID S. FRANKLIN** (*Production Stage Manager*). Center Theatre Group highlights: *An Enemy of the People*, *Baz Luhrmann's La Bohème*, *The Cherry Orchard*, *Curtains*, *Nightingale*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays by David Mamet*, *Ain't Misbehavin'*, *Parade*, *Bengal Tiger at the Baghdad Zoo*,



*The Lieutenant of Inishmore*, Randy Newman's *Harps and Angels*, *God of Carnage*, *Waiting for Godot*, *Los Otros*, *Red*, *Humor Abuse*, *The Steward of Christendom*, *Vanya and Sonia and Masha and Spike*, *Bent*, *The Christians*, *Disgraced*, and *A View From the Bridge*.

Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985–1990, Pasadena Playhouse, and Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe—*Quotations from a Ruined City*, *Law of Remains* (with Reza Abdoh's Dar a Luz company).



**MICHELLE BLAIR** (*Stage Manager*) has worked on over 30 productions for Center Theatre Group. Some highlights include *The Beauty Queen of Leenane*, *Ma Rainey's Black Bottom*, *The Mystery of Love & Sex*, *The Christians*, *Bent*, *What the Butler Saw*, *Marjorie Prime*, *Vanya*

and *Sonia and Masha and Spike*, *The Sunshine Boys*, *Joe Turner's Come and Gone*, *Backbeat*, *Red*, *Vigil*, *Leap of Faith*, *The Lieutenant of Inishmore*, *Parade*, *Bloody Bloody Andrew Jackson*, *Nightingale*, *all wear bowlers*, *Flight*, *Nothing But The Truth*, *Stones in His Pockets*, *Topdog/Underdog*, and "QED" at Lincoln Center Theater. Other favorites include *The Pee-wee Herman Show* at Club Nokia, *A Long Bridge Over Deep Waters* with Cornerstone Theater Company, and *Jersey Boys* in Las Vegas. Graduate of the University of Southern California and the University of Amsterdam. Mom to eight-year-old Liam and four-year old Imogen.

**SUSIE WALSH** (*Stage Manager*). In Los Angeles, Susie has stage managed over 100 shows at theatres such as the Mark Taper Forum, the Ahmanson Theatre, the Geffen, LATC, the Wallis, and the Pasadena Playhouse. Favorites include *Leap of Faith*, *A Midsummer Night's Dream*, *Waiting for Godot*, *The Heiress*, *Flower Drum Song*, *Living Out*, *Stuff Happens*, *Arcadia*, *The Drowsy Chaperone*, *Minsky's*, *The Price*, and *Endgame*. In New York, Susie stage managed *Putting it Together* with Carol Burnett.

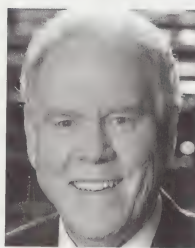
#### **CENTER THEATRE GROUP**

**MICHAEL RITCHIE** (*Artistic Director*) is in his 12<sup>TH</sup> season as Center Theatre Group's Artistic Director, and has led over 190 productions to the Ahmanson Theatre, Mark Taper



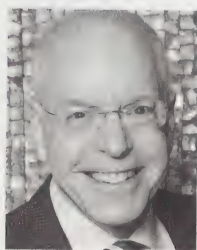


Forum, and Kirk Douglas Theatre stages including the premieres of six musicals that moved to Broadway—*The Drowsy Chaperone*, *Curtains*, *13, 9 to 5: The Musical*, *Bloody Bloody Andrew Jackson*, and *Leap of Faith*—and the Pulitzer Prize in Drama finalist *Bengal Tiger at the Baghdad Zoo*.



**STEPHEN D. ROUNTREE** (*Managing Director*) joined Center Theatre Group in 2014 as its new Managing Director. He was previously the President and CEO of The Music Center (2002–2014) and concurrently the CEO of the Los Angeles Opera (2008–2012). He served the J. Paul Getty Trust for 22 years, starting in

1980 as Deputy Director of the Getty Museum, then Director of the Getty Center Building Program, and in 1998, the Executive Vice President and Chief Operating Officer for the Getty Trust. He currently serves as a trustee of Occidental College, The Ahmanson Foundation, Children's Hospital of Los Angeles, and Polytechnic School.



**DOUGLAS C. BAKER** (*Producing Director*) is now in his 27<sup>th</sup> season at Center Theatre Group. He is an active member of the Broadway League, the Independent Presenters Network, and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013, Doug received the Broadway

League's prestigious Outstanding Achievement in Presenter Management Award.



**NEEL KELLER** (*Associate Artistic Director*).

For Center Theatre Group, Neel has directed the World premieres of Lucy Alibar's *Throw Me On The Bumpile and Light Me Up*, Dael Orlandersmith's *Forever*, Kimber Lee's *different words for the same thing*, Jennifer Haley's *The Nether*, and Jessica Goldberg's *Good Thing* as well as

productions of Sheila Callaghan's *Women Laughing Alone With Salad*, David Greig's *Pyrenees*, and *Stones in His Pockets*. Other recent productions include the World premieres of Julia Cho's *Office Hour* at South Coast Repertory and Dael Orlandersmith's *Until The Flood* at the Repertory

Theatre of St. Louis. As a producer at Center Theatre Group Neel has worked closely with the creative teams of a wide range of plays and musicals. He is a member of The Stage Directors and Choreographers Society and the Directors Guild of America.



**NAUSICA STERGIOU** (*General Manager, Mark Taper Forum and Kirk Douglas Theatre*) has worked professionally supporting artists in theatres of all shapes, sizes, and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees

mainstage productions at the Taper and Douglas, as well as new play commissions and developmental productions through Center Theatre Group's New Play Development. Nausica has taught at USC's School of Dramatic Arts, and advises and works with local nonprofits including Hollywood Orchard.



**GORDON DAVIDSON** (*Founding Artistic Director*) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre—including the Tony Award for theatrical excellence, Margo Jones Award,

The Governor's Award for the Arts, and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America (Part One)* won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.



## ADDITIONAL STAFF FOR ZOOTO SUIT

Production Assistant..... Kelly Merritt  
Resident Assistant Lighting Designer.....Heather Graff  
Lighting Apprentice .....Cynthia Ayala  
Assistant Set Designer..... Rick Anderson  
Assistant Costume Designers .....Kathryn M. Poppen, Adriana Lambarri  
Assistant Choreographers.....Aciel Hardison, Reina Hidalgo  
Prop Artisan ..... Eric Babb  
Prop Carpenter.....Patrick Smith  
Prop Shopper .....Erin Walley

### CREDITS

Costumes provided by the Center Theatre Group Costume Shop and additional staff: Tailor—Swantje Tuohino; First Hand—Pamela Walt; Stitchers—Bert Henert, Suzanne Mayberry, Stephanie Molstad, Susan Pratt, Jennifer Wolff; Stock Attendant—Heidi Johnson. Rehearsal and production photography by Craig Schwartz.

### THANK YOU

Lillian Leyvas Villegas & the Leyvas Family, Ignacio Gomez, Dan Guerrero, David Ocampo, Jose Montoya, Alvaro Renteria, Jackie Pimentel, Pat Birch, and Jose Delgado.

Richard Montoya, Ric Salinas, Herbert Siguenza, Thomas A. Walsh, Ann Hassett, and Bob Niemack.

### ONLINE

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The Actors and Stage Managers employed in this production are members of Actors' Equity Association. This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Makeup Artists and Hair Stylists Local 706. The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829.



The Press Agents, Company and House Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.



The Director and choreographer are members of the Stage Directors and Choreographers Society, Inc., an independent national labor union.



Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers' Network (IPN), LA Stage Alliance, National Alliance for Musical Theatre (NAMT) and the Theatre Communications Group (TCG).



¡Órale! L.A.

More great theatre from Center Theatre Group and El Teatro Campesino, who brought you *ZOOT SUIT*.

**THE SWEETHEART DEAL**

*The Sweetheart Deal*  
Written and Directed by Diane Rodriguez  
May 4 – Jun 4, 2017  
At the Los Angeles Theatre Center

**LATINO THEATER COMPANY LATC**

**Water by the Spoonful**

*Water by the Spoonful*  
Written by Quiara Alegría Hudes  
Directed by Lileana Blain-Cruz  
Jan 31 – Mar 11, 2018  
At the Mark Taper Forum

**TAPER** **CENTER THEATRE GROUP**

**Valley of the Heart**

*Valley of the Heart*  
Written and Directed by Luis Valdez  
2017–2018 Season  
At the Los Angeles Theatre Center

**LATINO THEATER COMPANY LATC**

## GLOSSARY

Reprinted from the program for *Zoot Suit*'s 1978 World premiere. *Zoot Suit* is not merely performed in English and Spanish. The characters also speak caló, a patois or dialect that is one of the highly distinctive ways the pachuco has of projecting himself. According to one scholar, caló "developed in barrios all around the country to give each region its own particular idiom and phrases." Examples include:

<b>Abusado</b> – Shape up, wise up	<b>Gabacho</b> – Anglo, gringo, paddy, white American	<b>Pinche</b> – Lousy
<b>Aguitala</b> – Control yourself	<b>Hay te watcho</b> – See you later, see you there	<b>Ponte abusado</b> – Wise up, get smart
<b>Bato</b> – Dude, guy	<b>Huisa</b> – Girlfriend	<b>Puro pedo</b> – Bullshit
<b>Borlo</b> – Dance	<b>Jaina</b> – Girlfriend, woman	<b>Puro relajo</b> – Bullshit
<b>Bribón</b> – Wise guy	<b>Jefita/Jefito</b> – Mother/father	<b>Puto</b> – Whore
<b>Cabrón</b> – Bastard	<b>La Jura</b> – The law	<b>Que desmadre</b> – What a mess
<b>Cálmenla</b> – Calm down, cool it	("Trucha la jura!" – Watch out, the cops!)	<b>Ruca</b> – Wife, girlfriend
<b>Carnal/Carnala/Carnalillo</b> – Brother/sister/ little brother	<b>Me la rayo</b> – For sure, it's the truth, I swear	<b>Ruco</b> – Old
<b>Chale</b> – No	<b>Menudo</b> – Tripe soup	<b>Simón</b> – Yes
<b>Chango</b> – Monkey	<b>Mira!</b> – Look!	<b>Sura</b> – Soiled, unclean
<b>Chicas Patas</b> – Chicano	<b>Nel!</b> – No! (More forceful than <i>chale</i> )	<b>Surote</b> – Bad (good) dude
<b>Chingón</b> – Big shot	<b>No te hagas gacho</b> – Don't be gauche	<b>Te curas</b> – Can you beat it
<b>Chula</b> – Pretty girl	<b>Órale</b> – Hey, right on	<b>Verdolaga</b> – Naïve, hick
<b>Es puro basilón</b> – It's only fun	<b>Pedo</b> – Hassle, excitement, "hot air"	<b>Watcha!</b> – Look!
<b>Ese/Es</b> – Man, dude, hey man/ woman, girl	<b>Pendejadas</b> – Stupidities, nonsense	<b>Y qué</b> – So what?
<b>Foquiar</b> – Screw you	<b>Pendejo</b> – Idiot	<b>Ya estubo</b> – That's enough
		<b>Ya me estás cayendo gordo</b> – You're being a pain in the ass
		<b>Ya pués</b> – That's enough



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*A Conversation with Luis Valdez, Culture Clash,  
and Center Theatre Group Artistic Director Michael Ritchie*

## Passing the Baton of Art and Activism

The current revival of *Zoot Suit* marks both “a major social event in Los Angeles history”—the real events the play is based on—and “a major cultural event”—the 1978 World premiere at the Mark Taper Forum was “the first time a Chicano play had been given a mainstage production anywhere in the country, in the world, even,” explained Michael Ritchie to an audience at the Tom Bradley Room atop City Hall. Ritchie was interviewing *Zoot Suit* writer/director Luis Valdez and the members of Latino theatre trio Culture Clash (Richard Montoya, Ric Salinas, Herbert Siguenza) for a group of Center Theatre Group supporters. Calling Luis Valdez “both an artist and an activist,” Ritchie asked him to give the audience “a sense of both the arc of the creation of this show—and your own personal path within it.”

“*Zoot Suit* is a quintessential Los Angeles play,” said Valdez. “It represents the fabric of this city, the internal strife, the Sturm und Drang of Los Angeles, what forced it to be the city that it is today: human confrontation, but eventually resolution.” He added that for Americans, “cultural expression is your most basic human right, so it is my privilege to be back at the Mark Taper Forum to celebrate the resurgence of *Zoot Suit* and...of a certain kind of social consciousness in Los Angeles that takes us into the future.”

Ritchie then introduced Culture Clash and their relationship to Valdez. “In some ways, you are inheritors of an art, and you had a mentor as artists and activists,” said Ritchie. “Luis had an influence on your careers, individually and collectively. Had you seen *Zoot Suit* originally? And where are you today in bringing this art form and this activism even further into the 21<sup>st</sup> century?”

“We’re all alumni of El Teatro Campesino,” the theatre company Luis Valdez co-founded, said Richard Montoya, adding that they learned their

work ethic there. “In terms of *Zoot Suit* being an inspiration, it’s haunting for me. El Pachuco is our founding father in many ways.”

Herbert Siguenza called Valdez “immeasurable and essential...for Latino theatre makers.” When he was starting out in theatre in the 1970s, “the only scripts that were out for us as Latino writers were Luis Valdez’s early works.” In a sense, he said, Valdez “is our Shakespeare.”

Ric Salinas echoed his partners. “There would be no Culture Clash without Luis and El Teatro Campesino,” he said. He said that when Culture Clash writes and performs Chicano stories “that are very specific, they become universal. That’s what *Zoot Suit* does. ...I think our strength as writers and as a group is that we’re able to take that baton that Luis gave us, and keep with it. We’re actors and activists simultaneously.”

Valdez recalled a gathering of fellow Chicano artist-activists at El Teatro Campesino to talk about what they could do to change California. “One of the things that we all agreed on, we realized, was that we’re very angry, we’re very political—we need humor.” The artist, curator, and producer René Yañez went back to San Francisco and staged a comedy concert starring Culture Clash in 1984 as a direct result of that meeting. “We needed to laugh. These guys made us laugh, and it was a tremendous release and a revitalization of the community,” said Valdez.

The connection between art and activism—and having a good time—remains vital to *Zoot Suit* as well. “The fact is, I’m trying to recapture American history. I’m singing the song of America, and *Zoot Suit* happens to be one of the most catchy tunes I’ve ever put together,” said Valdez.

Listen to the entire conversation on the Center Theatre Group Podcast at [CenterTheatreGroup.org](http://CenterTheatreGroup.org).



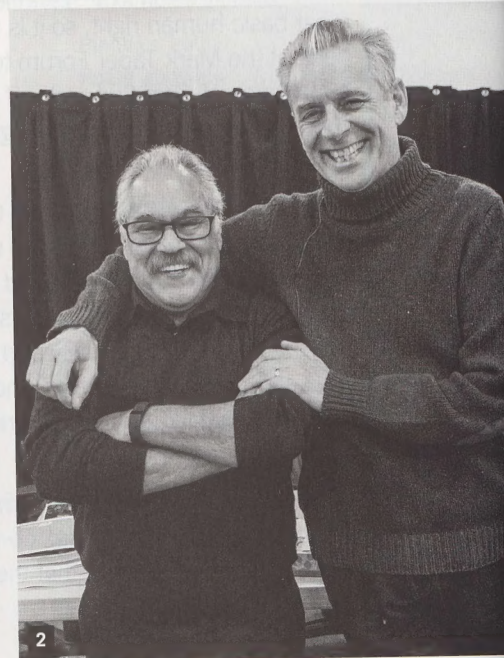


In the rehearsal room for

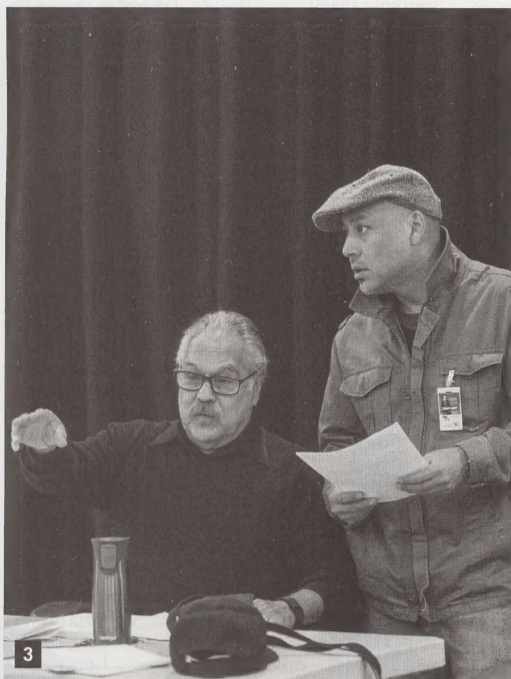
## ZOOT SUIT

1. The cast of *Zoot Suit*.
2. (L-R) Writer/director Luis Valdez and Center Theatre Group Artistic Director Michael Ritchie.
3. (L-R) Luis Valdez and associate director Kinan Valdez.
4. (L-R) Cast members Kimberlee Kidd, Melinna Bobadilla, Rocío López, Jeanine Mason, Tiffany Dupont, and Fiona Cheung.
5. Cast member/music director Daniel Valdez and cast member Rose Portillo.
6. (L-R) Cast members Oscar Camacho, Matias Ponce, Caleb Foote, and Michael Naydoe Pinedo.
7. (FOREGROUND) Cast members Rose Portillo and Demian Bichir. (BACKGROUND) El Teatro Campesino Executive Producer Phillip Esparza and Luis Valdez.

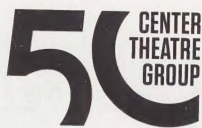
ALL PHOTOS BY CRAIG SCHWARTZ.











**MICHAEL RITCHIE** Artistic Director | **STEPHEN D. ROUNTREE** Managing Director  
**DOUGLAS C. BAKER** Producing Director

Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.

#### ARTISTIC

NEEL KELLER ..... Associate Artistic Director  
KELLEY KIRKPATRICK ..... Associate Artistic Director  
DIANE RODRIGUEZ ..... Associate Artistic Director  
LINDSAY ALLBAUGH ..... Associate Producer  
PATRICIA GARZA ..... Artistic Development Program Manager  
BEATRICE BASSO ..... New Work Advisor  
JOY MEADS ..... Literary Manager/Artistic Engagement Strategist  
ANDREW LYNFORD ..... Casting Associate  
IAN-JULIAN WILLIAMS ..... Program Coordinator, Block Party

DAVID ADJMI (FADIMAN), SHEILA CALLAGHAN (FADIMAN),  
STEVE CUIFFO, JUSTIN ELLINGTON, WILL ENO (FADIMAN),  
MATT GOULD, DANAI GURIRA, JENNIFER HALEY, DAVID  
HENRY HWANG, JOE ICONIS, NAOMI IIZUKA, BRANDEN  
JACOBS-JENKINS, RAJIV JOSEPH, KIMBER LEE, GRIFFIN  
MATTHEWS, LAURAL MEADE, RICHARD MONTOYA, DAN  
O'BRIEN, DENIS O'HARE, LEE OVERTREE, LISA PETERSON,  
PLAYRIGHTS ARENA, WILL POWER (FADIMAN),  
RIMINI PROTOKOLL, RAINPAN 43, MARCO RAMIREZ, KEN  
ROHT, MATT SAX, ROGER GUENVEUR SMITH, RIPE TIME,  
TRACEY SCOTT WILSON (FADIMAN) ..... Commissioned Artists

ELIZA CLARK, FRANCES YA-CHU COWHIG, DOMINIQUE  
MORISSEAU, DAVID MYERS, QUI NGUYEN, HERBERT  
SIGUENZA, DEBORAH STEIN ..... L.A. Writers'  
Workshop Members

#### EDUCATION AND COMMUNITY PARTNERSHIPS

LESLIE K. JOHNSON ..... Director of Social Strategy,  
Innovation and Impact  
KATHRYN MACKENZIE ..... Department Operations Director  
TRACI KWON ..... Arts Education Initiatives Director  
CAMILLE SCHENKKAN ..... Next Generation Initiatives Director  
JESUS REYES ..... Community Partnerships Director  
ADAM NICOLAI ..... Arts Education Program Manager  
FELIPE M. SANCHEZ ..... Emerging Arts and Arts Professionals  
Program Associate  
JENNIFER HARRELL ..... Operations Assistant  
KHANISHA FOSTER ..... Resident Teaching Artist  
DEBRA PIVER ..... Resident Teaching Artist

#### MANAGEMENT AND ADMINISTRATION

NAUSICA STERGIOU ..... General Manager  
(Mark Taper Forum, Kirk Douglas Theatre)  
JEFFREY UPAH ..... General Manager (Ahmanson Theatre)  
KATIE SOFF ..... Asst General Manager  
(Mark Taper Forum, Kirk Douglas Theatre, NPD)  
CASEY MCDERMOTT ..... General Management Associate  
MEGAN ALVORD ..... Company Manager  
(Mark Taper Forum, Kirk Douglas Theatre)  
ERIC SIMS ..... Director of Theatre Operations  
(Kirk Douglas Theatre)  
TOM BURMESTER ..... Audience Experience Design/  
Front of House Manager (Kirk Douglas Theatre)  
MAX OKEN ..... Facility Manager (Kirk Douglas Theatre)  
JAQUELYN JOHNSON ..... Associate Audience Experience  
Designer (Kirk Douglas Theatre, Mark Taper Forum)  
LAUREN BAXA ..... Assistant Performance Manager  
(Kirk Douglas Theatre)  
SONDRA MAYER ..... Concessions Manager  
(Kirk Douglas Theatre)  
ALANA BEIDELMAN ..... Executive Assistant  
to the Artistic Director  
EVELYN STAFFORD ..... Executive Assistant  
to the Managing Director  
SUZANNE MAYBERRY ..... Interim Casting Coordinator

#### PRODUCTION

DAWN HOLISKI ..... Production Department Operations Director  
JOE HAMLIN ..... Technical Director/  
Ahmanson Production Manager  
SHAWN ANDERSON ..... Master Carpenter (Ahmanson Theatre)  
STAN STEELMON ..... Master Propertyman (Ahmanson Theatre)  
JIM BERGER ..... Master Electrician (Ahmanson Theatre)  
ROBERT SMITH ..... Master Soundman (Ahmanson Theatre)  
MICHAEL GARDNER ..... Wardrobe Supervisor  
(Ahmanson Theatre)  
PATRICE K. MADRIGAL ..... Hair and Make-up Supervisor  
(Ahmanson Theatre)  
CHRISTINE L. COX ..... House Manager (Ahmanson Theatre)

JONATHAN BARLOW LEE ..... Production Manager  
(Mark Taper Forum)  
KATE COLTUN ..... Associate Production Manager  
(Mark Taper Forum)

EMMET KAISER ..... Master Carpenter (Mark Taper Forum)  
ROBERT RUBY ..... Master Propertyman (Mark Taper Forum)  
WILLIAM MORNER ..... Master Electrician (Mark Taper Forum)  
BONES MALONE ..... Master Soundman (Mark Taper Forum)  
DENNIS SEETOO ..... Wardrobe Supervisor (Mark Taper Forum)  
RICK GEYER ..... Hair & Make-up Supervisor  
(Mark Taper Forum)  
LINDA WALKER ..... House Manager (Mark Taper Forum)

CHRISTY WEIKEL ..... Production Manager  
(Kirk Douglas Theatre)  
CHRISTOPHER REARDON ..... Assistant Production Manager  
(Kirk Douglas Theatre)  
AARON STAUBACH ..... Master Electrician  
(Kirk Douglas Theatre)  
ADAM PHALEN ..... Head Audio (Kirk Douglas Theatre)  
SEAN MEYER ..... Light Board Programmer and Operator  
(Kirk Douglas Theatre)  
KATIE POLEBAUM ..... Stage Supervisor (Kirk Douglas Theatre)  
CAMBRIA CHICHI ..... Wardrobe Supervisor  
(Kirk Douglas Theatre)

KRYSTIN MATSUMOTO ..... Assistant Production Manager  
CHAD SMITH ..... Associate Technical Director  
LEE O'REILLY ..... Assistant Technical Director  
SEAN KLOC ..... Shop Foreman

ANDREW THIELS ..... Prop Director  
MERRIANNE NEDREBERG ..... Associate Prop Manager  
JON WARD ..... Associate Prop Manager  
CANDICE CAIN ..... Costume Director  
BRENT M. BRUIN ..... Costume Shop Manager  
MADDIE KELLER ..... Costume Generalist  
WHITNEY OPPENHEIMER ..... Shop Assistant  
SWANTJE TUOHINO ..... Tailor  
ELIZABETH LEONARD ..... Facilities Manager  
JULIO A. CUELLAR ..... Driver/Custodian  
BO FOXWORTH, BRIAN SLATEN ..... Drivers  
PETER WYLIE ..... Production Coordinator

#### FINANCE, INFORMATION SYSTEMS AND HUMAN RESOURCES

CHERYL SHEPHERD ..... Chief Financial Officer  
SUZANNE BROWN ..... Controller  
JANIS BOWBEER ..... Assistant Controller  
XOCHITL RAMIREZ ..... Accounts Payable Coordinator  
ALEGRIA SENA ..... Staff Accountant  
SHYNASTY WILKES ..... Staff Accountant  
AMEETA SHARMA ..... Payroll Manager  
JEFF LOUIE ..... Payroll Specialist

STAN GRUSHESKY ..... Director of Information Systems  
MANDY RATLIFF ..... Sr. Database & Web Administrator  
ASH LEWIS ..... Help Desk Administrator

JODY HORWITZ ..... Director of Human Resources  
P.J. PHILLIPS ..... Senior Human Resources Generalist  
SINGER LEWAK, LLP ..... Auditor  
MICHAEL C. DONALDSON, LISA A. CALLIF ..... Legal Counsel  
GIBSON, DUNN & CRUTCHER ..... Legal Counsel

#### INSTITUTIONAL ADVANCEMENT

YVONNE CARLSON BELL ..... Director of  
Institutional Advancement  
PATRICK OWEN ..... Deputy Director of  
Institutional Advancement  
NATALIE BERGESON ..... Director of Donor Engagement  
LIZ LIN ..... Director of Development  
Artist and Entertainment Relations  
CHARITY WU ..... Director of Major Gifts Stewardship  
BECKY BIRDSONG ..... Major Gifts and Planned Giving Officer  
KATY HILTON ..... Associate Director of  
Foundation and Government Support  
LAURA HITE ..... Manager of Major Gifts  
DANIELLE LESNER ..... Associate Director of Donor Engagement  
MANDI OR ..... Associate Director of Special Events  
ROBBIE MARTIN ..... Associate Director of Corporate Relations  
JENNIFER CHAN ..... Special Events Coordinator  
DONALD JOLLY ..... Donor Experience Coordinator  
JAZMINE JONES ..... Donor Relations Coordinator  
KIM OKAMURA ..... Grants Manager  
EMILY GIBSON ..... Institutional Advancement  
Research Associate

ERIN SCHLABACH ..... Manager of Major Gifts Stewardship  
ERIC SEPPALA ..... Board Liaison and Executive Assistant  
the Director of Institutional Advancement  
MATTHEW SUTPHIN ..... Institutional Advancement Associate  
KRISTIN YAMAKA ..... Corporate Relations Coordinator  
EDUARDO MOLLINADO-PIÑÓN ..... Donor Member  
Coordinator

MIKE RATTERMAN ..... Donor Advisor Supervisor  
AL BERMAN, JOHN COPELAND, ELIZABETH DELLORUSSO,  
DAVID GARVER, BENJAMIN SCHWARTZ,  
NICOLE SCIPIONE, PAUL VITAGLIANO ..... Donor Advisor  
KARLA GALVEZ, JUSTINE PEREZ ..... Donor Services Associate  
WAUKENA CUYJET, MURRAY E. HELTZER,  
JULIE NADAL ..... Development Volunteer

#### MARKETING

DEBORAH WARREN ..... Director of Marketing  
KYLE HALL ..... Advertising & Promotions Director  
ARIE LEVINE ..... Marketing & Advertising Manager  
KIYOMI EMI ..... Audience Development Manager  
GARRETT COLLINS ..... Audience Loyalty Manager  
JOHN POTTER ..... Executive Assistant

DEANNA MCCLURE ..... Art Director  
IRENE T. KANESHIRO ..... Senior Design Manager  
JAVIER VASQUEZ ..... Graphic Designer  
TARA NITZ ..... Graphic Designer

#### COMMUNICATIONS

JAMES SIMS ..... Director of Communications  
JASON MARTIN ..... Head of Public Relations  
PHYLLIS MOBERLY ..... Senior Public Relations  
KRISTI AVILA ..... Junior Public Relations  
SAVANNAH L. BARKER ..... Junior Public Relations  
SARAH ROTHBARD ..... Senior Manager, Communications  
and Editor  
JOHN JOHNSON ..... Communications Coordinator  
ARIELLE LAUB ..... Communications Coordinator  
SARAH GOLDBAUM ..... Digital Media Specialist  
HAL BANFIELD ..... Multimedia Producer

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SKYPP CABANAS ..... Ticket Operations Manager  
RACHYL UNDERWOOD ..... Ticket Operations Coordinator  
MICHAEL ZOLDESSY ..... Account Sales Manager

SANDY CZUBIAK ..... Audience and Subscription  
Services Director  
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RICHARD RAGSDALE ..... Audience Services Supervisor  
ALICE CHEN ..... Audience Services Asst. Supervisor  
GARY HOLLAND, DEBORAH REED ..... Audience Services  
Sales Associate

SAM AARON, JEREMIE ARENCIBIA, KIMBERLY  
ARENCIBIA, VICKI BERNDT, CARLOS D. CHAVEZ, JR.,  
MICHAEL ESPINOZA, ANASTASHIA GARCIA, EILEEN PEREZ,  
LEX SAVKO, TEVIN WILLIAMS ..... Audience Services  
Representative

DANUTA SIEMAK ..... Subscriber Services Supervisor  
CHRISTINA GUTIERREZ ..... Subscriber Services Asst. Supervisor  
IRENE CHUANG, LIGIA PISTE,  
PETER STALOCH ..... Subscriber Services  
Senior Representative  
SARAH K. GONTA ..... Box Office Treasurer  
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MICHAEL KEMPTSY, KEVIN LAUVER,  
LEROY PAWLOWSKI, MICHAEL SALTZMAN,  
CRIS SPACCA ..... Box Office Staff

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SUSAN F. TULLER ..... Priority Services Operations Manager  
CANDICE WALTERS ..... Priority Services Sales Manager  
PAUL CUEN ..... Priority Services Manager  
KRISTEN SCHRASS ..... Priority Services Assistant Supervisor  
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"BYRON" DROTMAN, FRANK ENSENBERGER, LOU GEORGE,  
SHEP KOSTER, SARAH MARCUM, MICHAEL SMITH, JEFFREY  
STUBBLEFIELD, DIANE WARD ..... Representative